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MAY 1961

THE MAGAZINE OF THE ARTS



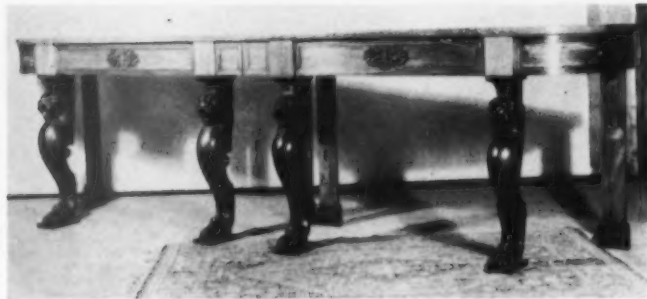
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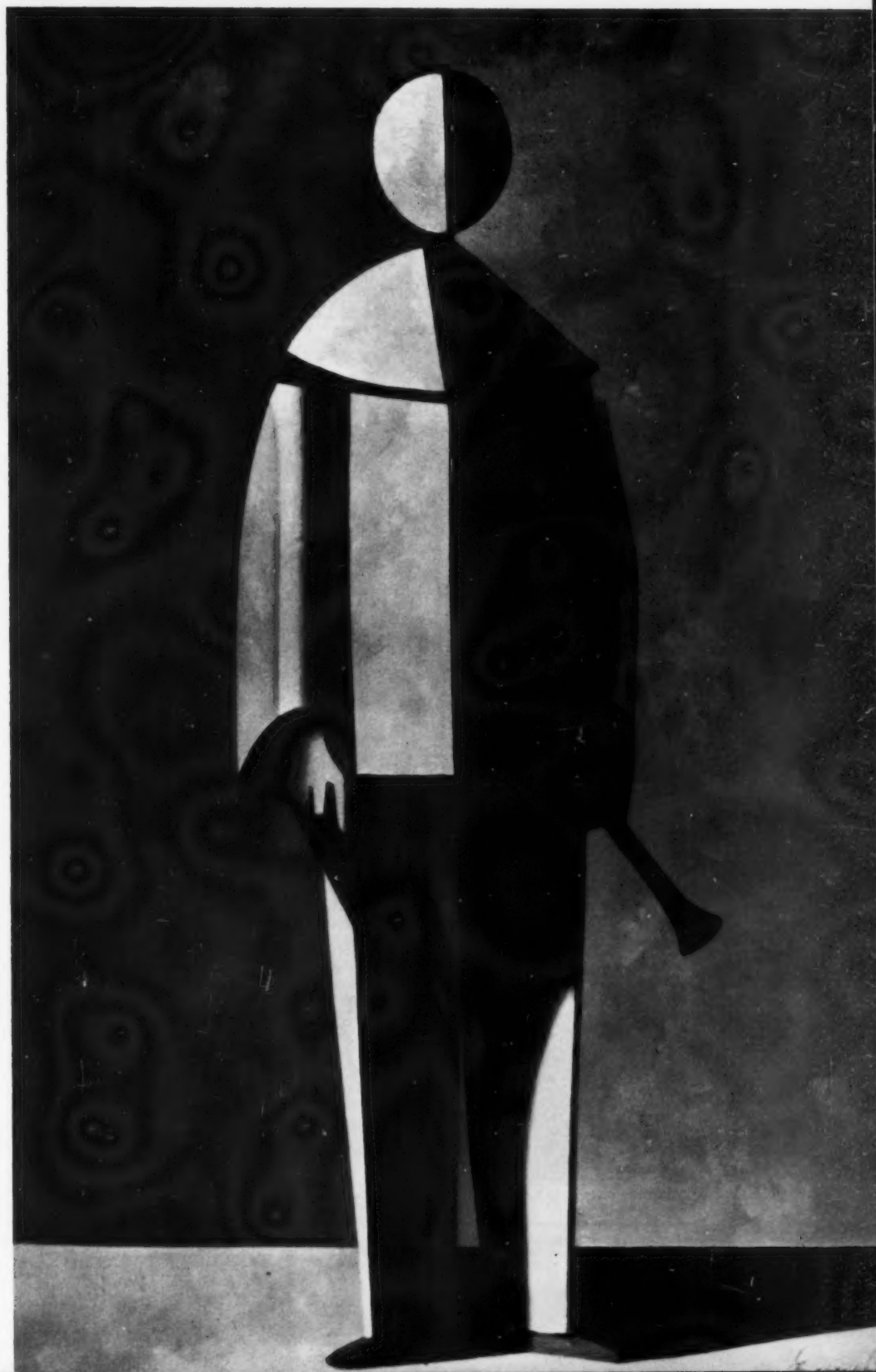
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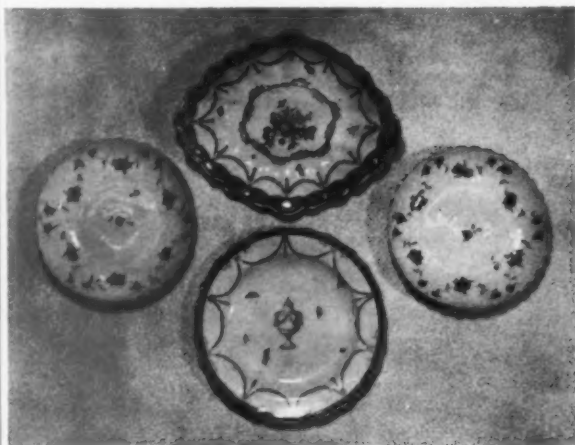
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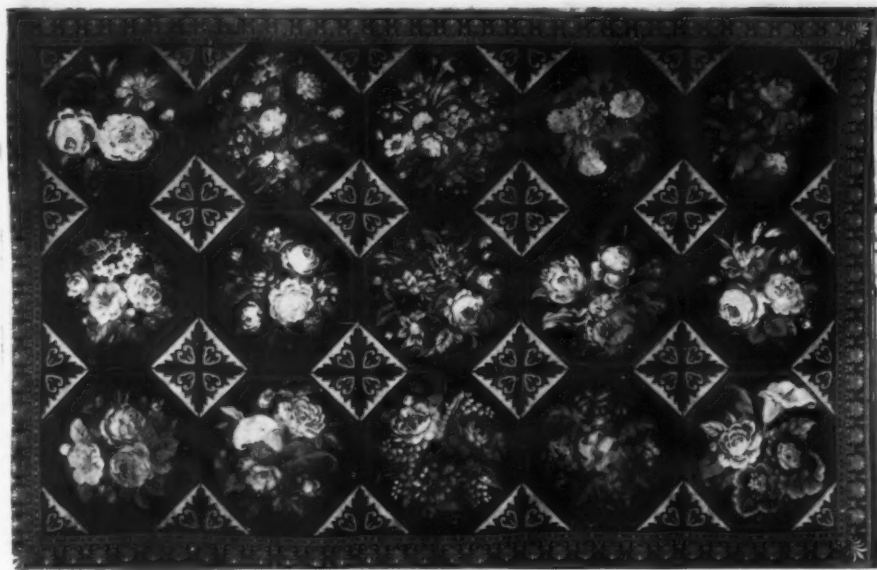
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THE MAGAZINE OF THE ARTS

May 1961

Volume LXXIV. No. 435

Editor:  
WILLIAM JENNINGS

Publisher:  
H. W. FINNEGAN JENNINGS

Advertisement Manager:  
MISS VERA ZEBEDEE

Paris Agent:  
Société Française de Régies  
18 Rue Friant, Paris XIVe  
VAU 15.04

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## CURRENT SHOWS AND COMMENTS

### THE RIGHT TO BE CONSERVATIVE

By HORACE SHIPP

THE opening of the Summer Exhibition of the Royal Academy each year remains a major event in the art and social life of London: a now hoary institution. Its reception is equally true to pattern, for it evokes a kind of May Day demonstration on the part of the critics who nearly all assume the role of angry young—and not so young—men inveighing against the Establishment. Equally regularly the Academy itself in so far as it deigns to defend its policy makes an attempt to point out how broad-minded it is, and demonstrates that it has included a couple of abstracts, several works in a modernist technique, and has accepted the Neo-Realists. Of course, if artists do not send . . . The Academy disclaims any responsibility for giving them the Piccadilly cold shoulder.

This year, by chance timing, critical rage against the Academy traditionalism is extended to the stunning Retrospective Exhibition with which Pietro Annigoni has inaugurated the new epoch of the R.B.A. Galleries as the home of the Federation of British Artists. But Annigoni makes no apologies or pretence at compromise. His line is Old Masterism. Like the Academy itself Annigoni is a tremendous public draw, a certain financial success, and an excellent publicist. Only over the piled corpses of the Trustees of the Tate would one of his works find a place on its walls, and he has no need to employ any strategy to get one there, since his fame and his fortune are established in popular acclaim and in the profitable patronage of the exalted folk who sit for his portraits or buy his subject pictures. Such success is not easily forgiven. The generation of critics who have earnestly preached that the artist has the absolute right to be an anarchist draw the line when the anarchy deliberately chooses such a course and succeeds so monstrously. I am not, at the moment, discussing the merits or demerits of Annigoni's painting. One realises that success or non-success, *réclame* or abuse, have no bearing upon the value of an artist's work *sub specie eternitatis* (if any such Spinozian absolute could be conceived in art). But if an artist prefers to paint approximately in the manner of Brueghel he has as much right to do so as he has to express himself in the style of Picasso or Jackson Pollock. Nobody can doubt that Annigoni can draw, can design, can get exactly his own kind of painting quality. Nobody can doubt that he has an individuality. Is there any reason against his right to be conservative?

The showmanship—the flashing on to the screen in a darkened room at the exhibition at two minute intervals of



AUTUMN. By Pietro Annigoni.

From the Annigoni Exhibition at the Galleries of the Federation of British Artists.

a replica of the *Crucifixion* which he gave to a village church near Florence, or the showing of a film of his life and work to the accompaniment of guitar music—may disturb the fastidious; but that also has little to do with the value of his art, any more than when Dali lies on his back and points out the features of his work with a long ebony wand, or when Courbet made a public show of rejecting the *Legion d'Honneur*. Such things in excess may be bad manners, but they are not bad art, and the pictures to which they are intended to draw attention must be judged on their own merit.

There are times, I would say, when the exceeding smoothness and the preoccupation with conventional ideals of beauty bring Annigoni's work to the verge of prettiness. He flatters his sitters—a common enough fault with portrait painters from Van Dyck to the most prettifying of Academicians, but at least he has the excuse that his particular style and his reputation attracts the notoriously beautiful women in the world to sit for him if they can afford that luxury. Again it has to be urged that there is nothing intrinsically wrong with beauty. Artist and sitter alike may prefer it to the currently fashionable art of the ugly. Annigoni has as much right to a choice between *l'Art Beau* and *l'Art Brut* I am old-fashioned; though my real preferences may lie somewhere between Annigoni's *Portrait of Mrs. Mavroleon* and Appel's horrific faces, or even Frank Auerbach's massive *Heads* now on exhibition at the Beaux Arts Gallery. In the technical matter of the application of paint to canvas I am again out of step with current usage in enjoying Annigoni's thinness to the palette knife plastering up to an inch thick which is at present

*de rigueur*. Nevertheless one looks to see what the brutalists and the plasterers are trying to do, and accords them the right to do it.

Equally one looks at Annigoni and accords him the right to paint in a style which derives from Flemish, High Renaissance, Mannerist and several other Old Master styles, but in its eclecticism is not any one of these nor an imitation of it. Personally I found his vast allegorical canvas *Life* pretentious, and the *Crucifixion* on the screen uninspired. Also I felt that his one exhibit in the Royal Academy itself was very far from his best. But that best, as in the *Portrait of Margaret Rawlings*, or the child study *Francesca*, or the *Julia Andrews*, or the semi-symbolic landscape *Autumn*, gives him the full right to the conservatism he has so deliberately chosen.

At the Royal Academy itself I suffered a certain depression of the spirit in face of so much of the mixture as before, not only in the overwhelming mass of unexciting work in normal Burlington House vein, but even more when the Hanging Committee had included a rare modern. In spite of what the President said at the Banquet, about toleration, co-existence, and the cross section of contemporary painting, I, for one, remain unconvinced and wish that the Royal Academy would stand firmly on the platform of the academic. As it is, certain modernists are to be found each year practically on the same piece of wall. Bryan Kneale, for example. His fine study of Dorothy Searle a year or two since was a brilliant piece of work, a justifiable extension from the R.A. viewpoint of style. The *Watching Head*, this year, and the nearby piece of sculpture, *Agamemnon*—the latter especially—strike a quite false note in this exhibition. We go to the Redfern to see Bryan Kneale (or stay away if we don't like abstract sculpture). We go to the R.A. to see such things as Sir Charles Wheeler's own three bronzes *Head of Yehudi Menuhin*, which are academic sculpture as its happiest without being in the least old-fashioned. Or Uli Nimpf's frankly pictorial sculpture *Neighbourly Encounter* and not F. E. McWilliam's *Baal*. Albeit as McWilliam is himself an A.R.A. and was on the Hanging Committee one wonders where the Academy does stand. The odd, here and there, pinch-of-salt-on-the-altar inclusion of a William Gear, only confuses the issue. Much wiser to encourage some lively nearer traditional newcomers, say Frank Archer with his *Live and Dead Boats* and his *Piano Concerto*, or John Arup with his *Sunflower*.

#### KANDINSKY: THE OTHER PATH

Away from these academic paths, one may be led to seek a decisive link between the old and the new by the title of the impressive exhibition of Kandinsky's work on show at the Marlborough, "The Road to Abstraction". Kandinsky was one of the theoretical painters who deliberately turned to Abstraction when he had written his pamphlet about it "Concerning the Spiritual in Art". Dr. Rothe ends his foreword to the catalogue: "... this exhibition makes it possible to trace step by step how an increasingly puzzling form corresponds to a progressive veiling of content. And it can be observed that, as content becomes more 'spiritualised' form sheds its objective attachments—which suggests the stages in Kandinsky's road to abstraction." I confess that I found no such simple guidance. The landscapes and townscapes from 1902 to 1909 which constitute the main part of the paintings exhibited show a notable concern with the solidity of form, and very exciting they are. The solid geometry of the land, of the houses, of the rare figures, gives way to an excitement in colour as he contacted Fauvism, and

at this show there are some delightfully decorative glimpses of Murnau. After about 1911, with the slight transition of the *St. George* semi-abstract pictures, there is something of a headlong plunge into "Compositions" which, I would have thought, were purely abstract works. They seem to have little link with what has gone before. There is, of course, no reason why they should have. Kandinsky becomes more the creator of abstraction if he did break with his own past and henceforth concern himself purely with the spiritual in art, or at least with the non-objective, since spiritual is too equivocal a term. At the Marlborough this break occurs both in the paintings and in the graphic art which is well represented. As the exhibits are of the early work—the latest date is 1916—there is comparatively little abstract though the works shown in this vein are larger and clearly more important. Happily one can enjoy the exhibition without necessarily accepting any theorising behind it.

#### BACK TO IMPRESSIONISM

One of these early landscapes by Kandinsky also appears in the exhibition of "XIXth and XXth Century French Paintings and Drawings" at the Lefevre Gallery, and looks remarkably solid in juxtaposition with the Impressionist work which constitutes the greater part of the show. It reminds us again how earthy he was in those early years, how different in 1905 from the man whose later paintings were a rush of forms across the canvas. It poses the question whether nature is not a desirable discipline of the artist. Certainly the most successful of the exhibits in this Lefevre exhibition succeed in being both art and nature. Monet's *Varengeville* where trees and earth nearly dissolve in colour and light; Sisley's *L'Allee des Peupliers a Moret*, one of his most important canvases, a little nearer representation than the Monet and even than the pastel of *La Gare, Moret* in the exhibition; two fine Jongkinds, *Patinage en Hollande* and a typical water-colour of *Honfleur*, taking us back to the beginnings of Impressionism; and Vuillard's *Fleurs* which shows it operating in 1905: in all this the restraint of appearances does not detract from the significance of the artist. It all seemed timeless against the self-conscious Cubism of the big *Nature Morte* by Leger which belongs in date nearer to our own period, but in spirit has already passed. One of the most human among the works shown is a gouache and water-colour by Forain, *L'Abandonnée*, the merest sketch, quite unfinished, of a girl leaning against a tree, but full of feeling in its pose and stillness. Another delight of freshness is the early little Degas of *Trois Femmes Assises*, again something hardly begun but strangely perfect in its sense of completeness.

We are on approximately the same ground in the exhibition "Paris-Londres" at Tooth's, for here again almost everything is in the vein of the Impressionists, their precursors and followers, from Corot with a lovely woodland study of *Ville d'Avray* and Boudin's *Dunkerque* of 1870, through Sisley and Pissarro to Lepine—an excellent *Paysage de Neige*, also of 1870—to Luce and Lebourg, Guillaumin and Loiseau.

We find impressionism by an English artist in the delightful show of the work of Robert Bevan at Colnaghi's. Bevan, indeed, is one of those artists who in his desire to progress beyond his own type of Impressionism and to impose upon it an unnatural formalism, lost more than he gained. *The Cab Yard* of 1910, or any painting in his technique of broken colour, is better than those imposed simplifications of the later years. We are reminded that the latest is not necessarily any better than that which went before. Art is not a steady progress, and as much may be gained by remaining conservative as by going modern.



# SIDEBOARDS

By JAMES MELTON

THE introduction of the sideboard, a distinctive piece of furniture comprising a table fitted with both drawers and cupboards for use in the dining room, took place during the last quarter of the XVIIIth century. Until the final decades of the century no such article existed; the room used for eating was cleared completely of cutlery, linen, etc., after every meal. The side or serving table, no more than a decorative frame with a top and completely without drawers or cupboards, was one of the few pieces of furniture in the room other than chairs and dining table.

That this was the case is confirmed by surviving tables and by writers of the time. One of the latter, who used the initials T.N. on the title-page of *The Countrey Purchaser, and Builder's Dictionary* published in 1703, wrote as follows under the heading of *Buttery*:

"In Noble-men's, and Gentle-men's Houses, 'tis the Room belonging to the Butler, in which he disposes all his Utensils, belonging to his Office, as his Napkin-press, Table cloth, and Napkins, Pots, Glasses, Tankards, Monteth, Cistern, Cruets, Salvers, Pepper-boxes, Sugar-box, Mustard-pot, Spoons, Knives, Forks, Volder, or Basket, and all other Necessaries appertaining to his Office.

According to Sir Henry Wotton's Rule, it ought to be placed on the North Side of the Building, that is design'd for the Offices. It is generally with us in England placed near the Cellar, viz. the Room commonly just on the top of the Cellar-stairs".

Many of the articles kept in the Buttery two and a half centuries ago would not be out of place in the present-day home, although it is certainly an exception to find a napkin-press. This was a piece of equipment much used throughout the XVIIIth century, and gave dampened linen a crisp appearance with the minimum of trouble. Oak presses for the purpose were made from the time of Charles I, and many of the same timber were imported from Holland. A typical late XVIIIth century mahogany example is shown in Fig. I, and it differs little in any way from those of earlier date. Larger examples are known, and these occasionally formed the superstructure of a chest of drawers in which the linen doubtless was stored.

Side and serving tables of early date are often indistinguishable one from another: each followed the succeeding styles in design, and they were fitted indiscriminately with wooden or marble tops. By the 1750's, the more ornate rococo was clearly destined for the reception rooms, while a noticeably sober style prevailed where meals were eaten. Chippendale shows a number of "Side Board Tables" in both the 1754 and 1762 editions of the *Director*, varying in appearance from Gothic to French, and these are intended

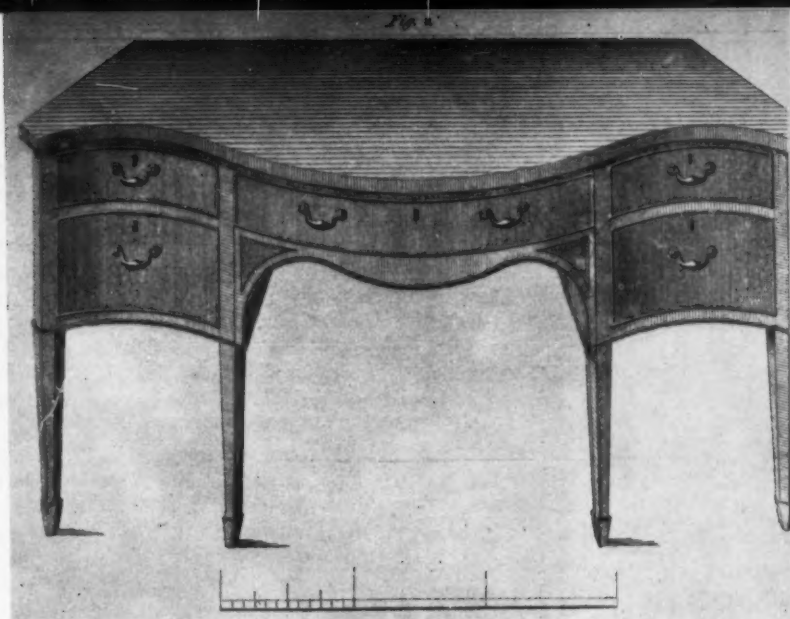
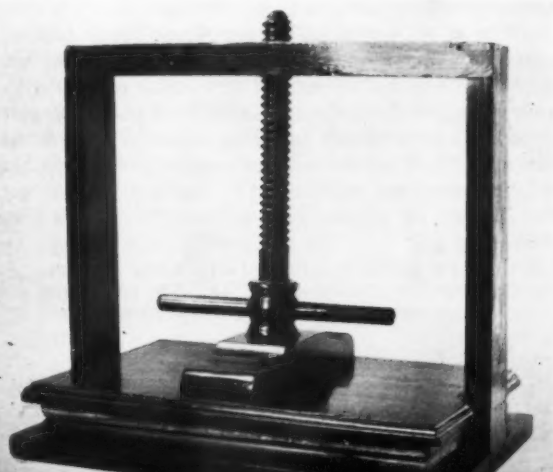


Fig. II. Design for a sideboard. By Thomas Shearer, 1788.

for the dining room.

It is assumed generally that Robert Adam was responsible for the first move towards the sideboard as we know it today. To the conventional side table he added a pedestal at each end, and topped the pedestals with urns. Extant examples made to his designs remain at Saltram, Osterley, Harewood House and Kedleston. Among others, since dispersed, may be included those once at Ken Wood, and the early suite at Shardeloes on which Adam worked between 1759 and 1761.

The pedestals and urns were treated decoratively in a number of ways, including inlay and painting, but their purpose was sometimes more than just ornament. The pedestals were fitted with cupboards for storage of wine-bottles or other necessities at the table, and the urns occasionally were used to contain water for drinking, or for the butler to wash glasses and cutlery.

The table with its accompanying pedestals was suitable for a room of large proportions, such as those commonly to be found in the great mansions of the wealthy of the time, but by the end of the XVIIIth century there were innumerable smaller houses built for those who shared in the rising standard of living of the nation. In many instances, these were miniatures of the homes of the landed gentry, and the furnishings imitated likewise those to be found in palaces and mansions. Not only had these homes less space inside them but they gave employment to fewer servants, and the prevailing fashions in furniture were adapted to suit the rooms, tastes and habits of their possessors.

These houses of more modest size did not include a number of the rooms that had hitherto been considered indispensable, and the Buttery was among those that many ceased to think essential. At any rate, it was deemed unnecessary to use it, or any other room, for the storage of table appointments, and the side-table was adapted for the purpose: it became the sideboard.

One of the first representations of sideboards appeared in *The Cabinet-Makers' London Book of Prices*, published in 1788 (Fig. II). The engravings were made from drawings by Thomas Shearer, a designer and cabinet-maker whose business address remains unknown and none of whose actual workmanship has been identified. The "Serpentine-front Cellaret Sideboard" in the engraving is described as: "Five feet long, two feet six inches wide, framing fifteen inches deep, veneer'd front, a deep drawer at one end prepared for

Fig. I. An XVIIIth century mahogany Napkin Press.

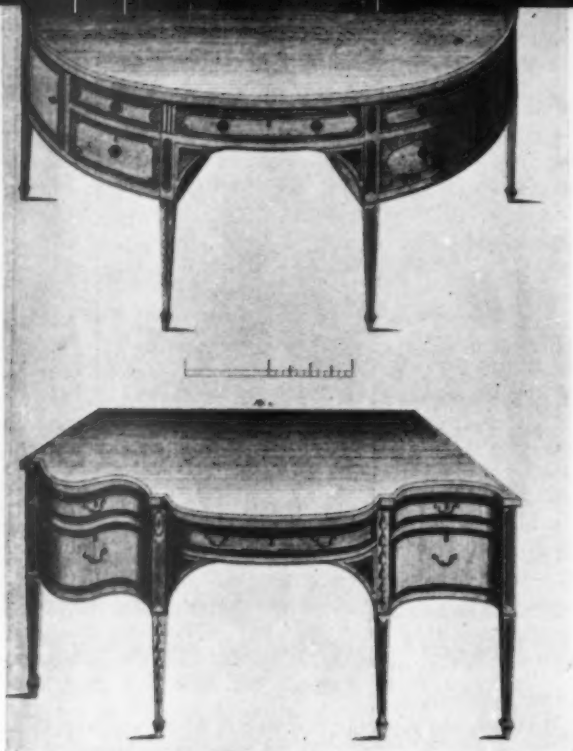


Fig. III. Two further designs for sideboards by Thomas Shearer.

the plumber, a plain drawer or cupboard at the other end, a shallow drawer in the middle, four plain Marlboro' legs, and an astragal round the bottom of the frame". The cost of making it, exclusive of materials, is given as £2.6s., and an extra feature often found on surviving examples, "a cupboard in the knee-hole, with tambour front, either hollow or round, to run right and left", added 10/6d. to the bill. The cellaret drawer, "prepared for the plumber", would be lined with lead sheet and divided into sections for holding wine-bottles.

In the same book is a drawing of a bow-fronted sideboard, and two further ones of more elaborate shaping, shown in Fig. III. The upper of them is termed "A Circular Cellaret Sideboard", and the lower "A Cellaret Sideboard, with an Elliptic Middle, and Ogee on each side", as shown at the left-hand end of the engraving, and with an "Elliptic Hollow at each side", at the right-hand end.

Shortly after, Thomas Sheraton issued a design of similar type to the preceding in his *Cabinet-Maker and Upholsterer's Drawing-Book*, published in 1791, Fig. IV. Sheraton commented on it at some length, and wrote: "The sideboard has a brass rod to it, which is used to set large dishes against, and to support a couple of candle or lamp branches in the



Fig. V. "A Side Board with Vase Knife Cases" by Thomas Sheraton. The open door on the right shows the tin-lined pedestal cupboard with a rack and heater for warming plates.

middle, which, when lighted, give a very brilliant effect to the silver ware. The branches are each of them fixed in one socket, which slides up and down on the same rod to any height, and fixed any where by turning a screw. . . . The right-hand drawer, as in common, contains the cellaret, which is often made to draw out separate from the rest. It is partitioned and lined with lead, to hold nine or ten wine bottles. The drawer on the left is generally plain, but sometimes divided into two; the back division being lined with baize to hold plates, having a cover hinged to enclose the whole. The front division is lined with lead, so that it may hold water to wash glasses; which may be made to take out, or have a plug-hole to let off the dirty water. The left-hand drawer is, however, sometimes made very short, to give place to a pot-cupboard behind, which opens by a door at the end of the sideboard. This door is made to hide itself in the end rail as much as possible, both for look and secrecy. For which reason a turnbuckle is not used, but a thumb-spring which catches at the bottom of the door, and has a communication through the rail, so that by a touch of the finger the door flies open . . . ."

Sheraton adds that he considers it is not usual "to make sideboards hollow in front, but in some circumstances it is evident that advantages will arise from it". Not only will a sideboard nine or ten feet long, "as in some noblemen's houses", be made to appear less lengthy and enable "a butler to reach across it", but "if the sideboard be near the entering door of the dining-room, the hollow front will sometimes secure the butler from the jostles of the other servants".

The ornamental and practical brass rods at the back of many XVIIIth century sideboards have usually been removed in the course of time. In many cases the metal corroded with neglect and age, the candle arms were broken or lost, and XXth century buyers rarely wish to display their silver in the manner fashionable in Sheraton's day.

There is no doubt, judging by the surviving number of genuine XVIIIth century specimens that the sideboards shown by Shearer and Sheraton were widely popular. At the same time, another type was introduced. It incorporated features of the pedestals and table suite of Robert Adam as well as owing much to the aforementioned sideboard. Shearer's version is not unlike that of Sheraton, shown here in Fig. V. As can be seen clearly, the right-hand pedestal is

Fig. IV. Design for a sideboard by Thomas Sheraton, from the *Drawing-Book* published in 1791. The device inset below is a spring-catch for the door of the pot-cupboard.



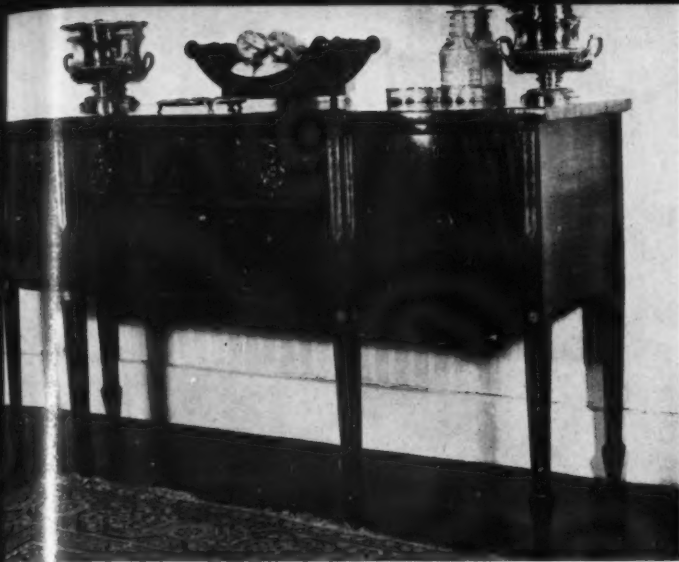


Fig. VI. A typical inlaid mahogany sideboard of about 1795. It has a shaped front, a centre cupboard concealed by a tambour, and "Marlboro" legs.

fitted with a rack in which plates might be put to be warmed by the heater below. This design was given in the *Appendix to the Cabinet-Maker and Upholsterer's Drawing-Book*, published in 1793, two years after the appearance of the main work.

Sheraton printed a design for a further sideboard of the conventional pattern, but this was given extensions at each end that were fitted with open shelves "to place the small silverware on". It is doubtful whether many of this pattern were made, or survive, and none appear to have been recorded.

The square tapering leg with a spade foot, called by Sheraton and his contemporaries a "Marlboro' Leg", was the most popular until about 1790. Then, a turned leg, sometimes ornamented with bands of reeding and with upright flutings, became fashionable. The earlier round legs are thinner and lighter in appearance than those in use after about 1800, and it was once a regular practice to remove

these rather ugly supports and replace them with neat square ones. In many cases the leg was cut off flush with the bottom of the framing and the join masked by a strip of inlay, but in exceptional instances a new upright member from top to toe was fitted. If care was taken to simulate wear and signs of age in the interior corners of the piece, there was usually every likelihood of the substitution going unnoticed. Owing to the high cost of skilled labour, and the better uses to which it can be put, this type of work is not carried out nowadays on the scale on which it flourished thirty years ago.

Genuine XVIIIth century sideboards were made of plain mahogany, or of the same timber with inlays of satinwood, ebony or other woods. Many were finished with cross-banded edges, lines of stringing, and inlays of paterae and other motifs common to the period. Rare examples were veneered entirely with satinwood, but a revival of interest in Edwardian times resulted in the making of large numbers of XVIIIth century-style satinwood sideboards and other pieces of furniture and some of these may perplex the collector.

While many were made in widths of up to nine and ten feet, the majority averaged 5 ft. 6 ins., and when made from a timber that has faded to an attractive colour and to a pleasing design, they look deceptively narrower. In smaller sizes they are scarce, greatly in demand for modern homes, and correspondingly costly.

By about the year 1800, the sideboard began to change in design, and the type which may best be described as a legless table fixed between two pedestals soon came into use. Many of them were of simple outline, relying on the natural markings of their timber to relieve their starkness. Most were raised on short square feet, but others had feet carved in the form of lions' paws. Of the latter, it is not uncommon to find that they are of painted cast-iron; a material that attained a temporary popularity in replacing carved woodwork.

With the widespread re-introduction of the table and pedestals, modified somewhat from Robert Adam's original conception, the wheel had turned full circle in the space of about fifty years.

## SOME FAMOUS DRINKING-HORNS IN BRITAIN

### Part-II

By PETER STONE

THE drinking-horn at Christ's Hospital was the subject of extended reference in an article on Christ's Hospital plate by the late Dr. N. M. Penzer in *APOLLO* of July, 1960, where it was reproduced. It dates from about 1490 and is of wild ox mounted with silver-gilt, supported on two birds' legs resting on inverted half-domes, and tipped with a socket and boss on which is a Tudor rose. The band holding the legs bears the inscription "In God is al" with unevenly spaced floral decoration. There is an everted rim with the inscription "The gift of Thomas Bankes to Christ's Hospital, 1602", which Dr. Penzer shows to be an error, as the horn is referred to in the hospital account book of 1567.

One of the most ornate horns in the country is a German cow's horn which was mounted at Mayenz in 1550 and is now in the Waddesdon Bequest in the British Museum (Fig. VIII). Standing bolt upright on one great bird's claw, it has a griffin on the cover and another on the finial. The broad mounting of the lip bears a silver-gilt relief of Lot and his daughters and of the rarer story of the chasm which opened in the Roman Forum in 362 B.C. The soothsayers declared that it would only close again over Rome's greatest

treasure. Whereupon one Mettius (or Marcus) Curtius mounted his horse in full armour and, shouting that Rome could have no greater treasure than arms and valour, leaped into the gulf, which dutifully closed over him. In the front



Fig. VIII.  
German Horn.  
British Museum.

[Part I appeared in the April issue]



Fig. IX. The Penrhyn Hirlas Horn.  
Courtesy Lady Jane Douglas Pennent.

of the horn is a coat of arms with griffin supporters, which is repeated on the cover, and the lip bears the inscription  
"Ein Greiffen clo bin ich genant  
In Asia Arabia wol bekant."

Horn was still in fashion as a material for drinking from in the XVIth century, one of the Laneham Letters of 1575 describing it as "nether so churlish in weight az iz metall . . . nor so rough to the lips az wood iz."

Of this period and now in the possession of the Lady Janet Douglas Pennant is the Penrhyn Hirlas horn (Fig. IX). This belonged to Piers Gruffydd, a naval commander of Queen Elizabeth I, who fitted out his own ship and sailed from Beaumaris on 20 April, 1588, to join Drake at Plymouth. It is of ox, mounted in silver with a silver chain to which is fastened a silver cap that covers the mouthpiece. Below this is the badge of Piers Gruffydd and his initials with those of his father Rhys and his mother Katherine. It has six silver bands in the middle, but no feet.

After the Armada Piers went on many expeditions with Drake and Raleigh against the Spaniards in the West Indies. But he continued his piracy after peace was signed and, being called to account, had to mortgage his estate to defray his expenses. The only furniture left to the house was his beloved drinking-horn which, on festive days, he emptied at one tip and then blew to show there was no deceit.

An entirely different and very beautiful shape appears in the XVIth century Ribblesdale horn (Fig. X), which is mottled and is reputed to be the horn of the extinct wild ox or buffalo of Gisburn Park, the Ribblesdale seat in Yorkshire. Serpentine, it is twenty inches long and holds two quarts. It is supported uniquely on three parcel-gilt legs

Fig. X. The Ribblesdale Horn. In the possession of Lord Lovat.

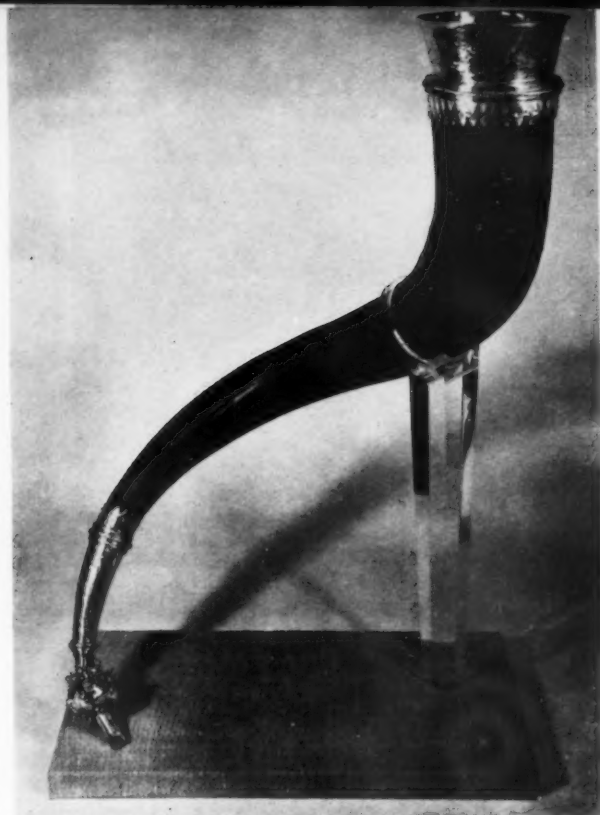


Fig. XI. Dutch Horn. C. 1615.  
Victoria and Albert Museum.

(partly substituted at a later date) of men wearing armour of about 1480 and has a later satyr's head as stopper. When the last Lord Ribblesdale died it passed to his daughter who gave it to her son, Lord Lovat, who now has it on the dining-room sideboard at Beaufort Castle in Inverness-shire.

The three bands are inscribed with texts in capital letters that are stylistically about 1520, according to Mr. Oman. Round the lip are the words "nolite extollere cornu in alti", which is "Lift not up your horn on high" from Psalm 75 verse 5, an obvious warning against spilling. The middle band, which holds the two legs, bears the inscription "Qui bibat me adhuc siti(et)", which is an irreverent adaptation of St. John, chapter 4 verse 13, and means that whosoever drinketh to that point, only half way down, shall still be



Fig. XII. The Hirlas Horn for the Gorsedd of the  
Bards of Wales.





Fig. XIII. The George Bailey Beak Horn.  
Queen's College, Oxford.

thirsty. The third quotation is a final warning, "Qui pagnat contra tres perdet duos", (he who fights against three shall lose two), meaning that a two-legged man cannot stand up against a three-legged horn.

A similarly curved, beautiful Dutch horn of about 1615 is now in the Victoria and Albert Museum (Fig. XI), but it has no feet. Its everted lip is chased with a hunting scene and it has a whistle at the lower end.

Drinking-horns are not entirely picturesque survivals of the past. In 1896 Sir William Goscombe John mounted a buffalo horn (Fig. XII) for the Gorsedd of the Bards of Wales. The mouthpiece of this new Hirlas horn is crowned with a silver cover and the horn is supported, but not held, on

a stand by a large solid silver dragon. It is normally to be seen at the National Museum of Wales in Cardiff; but at the annual Eisteddfod the Hirlas is carried in procession by a lady wearing a crimson and gold Celtic cloak and a gold lace head-dress. To traditional harp music she proffers it to the Archdruid as wine of welcome.

As recently as 1937/8 Tessiers mounted a wild ox horn (Fig. XIII) for Queen's College, Oxford. It is supported by three eagles' claws and the silver-gilt cover, surmounted by the Queen's Consort's crown, is inscribed "George Bailey Beak, Commoner, 1892/5". Mr. Beak died in 1933 and he left the College a bequest of £50 to be expended on a single piece of silver. It seems that the Goldsmiths' and Silver-smiths' Co. happened to have a drinking horn of the same size and shape as the Founder's horn (the Eglesfield), which is passed round as a loving cup at College gaudies. This horn was bought as a companion, was mounted to the design of Mr. A. T. Carter, and is in regular use with the Founder's horn.

These notes are limited to actual horns used in their full length. Beakers made of horn are legion, but I would like to mention the Xth century Irish Dunvegen Cup with its Norse mounts in silver. This heirloom of the MacLeod clan is particularly associated with Sir Rory More, who was chieftain from 1590 to 1626, but it is still quaffed by the young chief when he comes of age to prove his manhood and worthiness to be a chief. This is done in the presence of the delegates to the Clan MacLeod Parliament gathered from all parts of the English-speaking world. It is said to contain 1½ bottles and Dame Flora MacLeod of MacLeod, the present chieftain, has assured the writer that her grandson John drank it in claret on his 21st birthday "without setting down or falling down".

[Concluded]

## CERAMIC CAUSERIE

### A PICNIC IN 1751

The illustration on the next page shows a detail from an engraving in Book II of *The Scribleriad: an Heroic Poem*, by Richard Owen Cambridge, published in London in 1751. The volume is particularly interesting to china-collectors because two of the other engravings were by Boitard after drawings made by Dr. John Wall, of Worcester. Boitard alone was responsible for what is probably the best-known engraving in *The Scribleriad*; one showing an aerial race between an Englishman and a German. The latter keeping airborne by the use of a pair of objects that look like double-ended brick-hods, and the former by means of two fans. In the words of Mr. C. H. Gibbs-Smith (*A History of Flying*) "the Briton was winning when his apparatus broke; and in crashing he caught hold of the German, in a very unsportsmanlike manner, and brought him down too".

The event depicted in the engraving reproduced here is described in the poem in these words:

"As on the ground reclin'd Thaumastes lay,  
Fill'd with the feasting of the genial day;  
(Uncertain if some godhead sway's his mind,  
Or mov'd by chance) he broke the walnut's rind:  
Fear and amazement seiz'd his shuddering soul,  
When for the nut, he found a scribbled scroll.  
He trac'd the characters with secret dread;  
Then thus aloud the mystick verses read.  
IN LOVE THE VICTORS FROM THE VANQUISH'D FLY,  
THEY FLY THAT WOUND, AND THEY PURSUE THAT DIE".

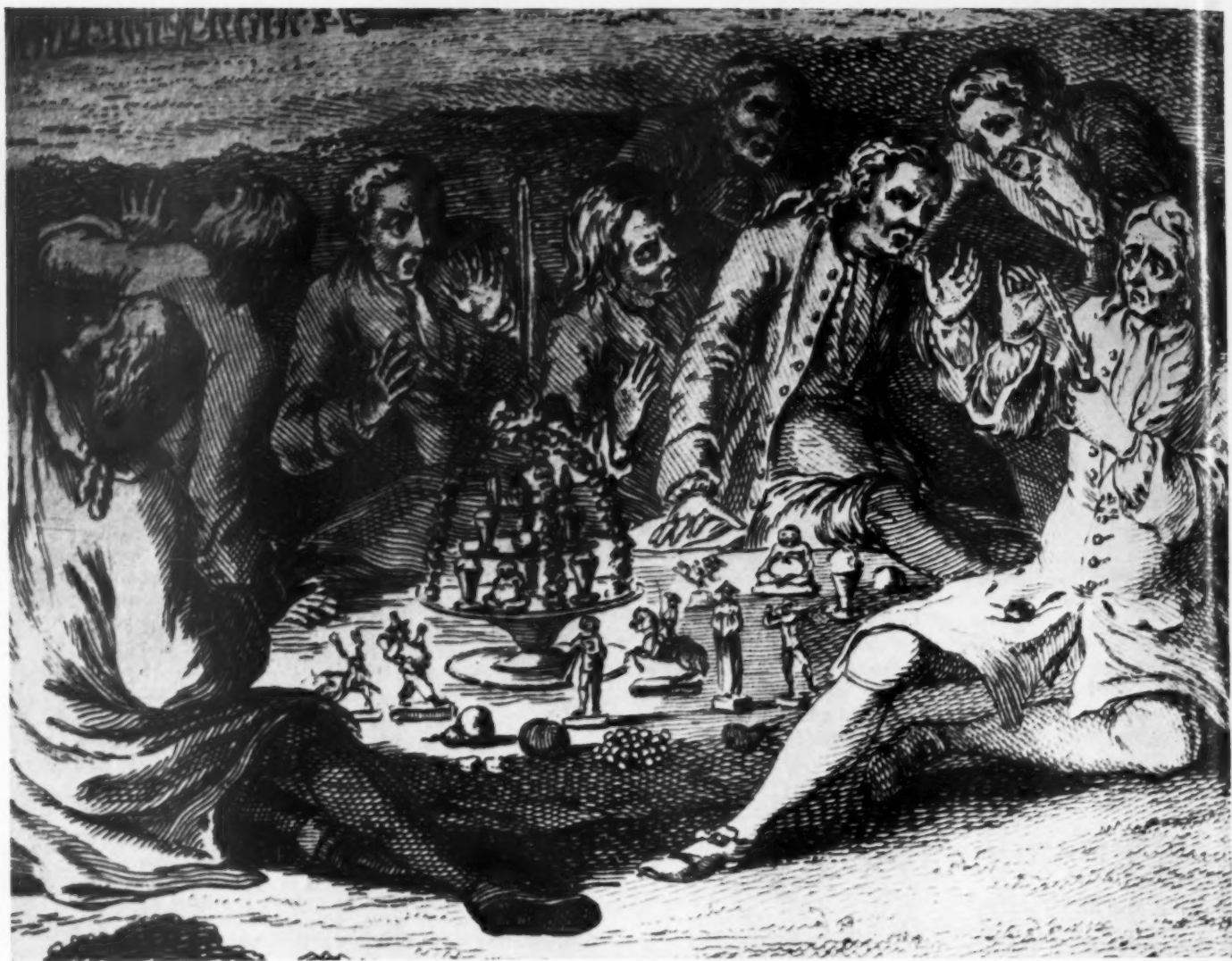
The hero, seated to the right, has removed the scroll from the walnut-shell, and his "fear and amazement" are plain to see.

More interesting than his facial expression, and those of his companions, is the cloth spread on the ground before him, which bears the remains of an al fresco meal. Pears, apples and a bunch of grapes, as well as some kind of confection in

tall glasses, are the remaining food, and about them are ornamental figures normally seen on a formal dinner-table in the home. The central three-tier stand is topped by a heron with outspread wings and open beak, from the latter of which shoots a jet of water some inches in height. There is, incidentally, no indication of how this was achieved in the open air.

The German Courts had for long enjoyed the custom of decorating their banqueting-tables with figures and groups made from coloured wax or sugar, and the Royal Confectioner and the Royal Table Dresser were most important officials at entertainments. By about 1730, when the Meissen factory had been in operation for some twenty years, sufficient progress had been made in producing porcelain for figures to be attempted, and these quickly replaced on the table those of wax and sugar. The use of porcelain in this manner was not confined to the continent of Europe, but spread across the Channel to England. Horace Walpole noted in 1753 that "... jellies, biscuits, sugar-plumbs, and creams have long given way to harlequins, gondoliers, Turks, Chinese, and shepherdesses of Saxon china". Many of the entries in the surviving Chelsea auction-sale catalogues of 1755 and 1756 describe pieces as being "for a desert", and these include more than three hundred Cupids offered mostly in sets of four.

The engraving from *The Scribleriad* is inscribed "L. P. Boitard Inv<sup>t</sup>. & Sculp.". Louis-Philippe Boitard was born in France and came to England at some time prior to 1751, when he was living at an address in Lambeth Marsh, London (Toppin, *Trans. English Ceramic Circle*, 1946, Vol. II, page 174). It is possible that he worked at the Battersea enamel factory, no great distance from where he was living, but this is unproved. Certainly, some of his drawings were engraved by Robert Hancock and published in 1754, and examples of them have been noted as occurring on both enamel and porcelain. On the whole, remarkably little seems to have been brought to light concerning Boitard, and his career remains obscure. He is said to have had a son named Louis-Pierre, a caricaturist, but the similarity of their initials has caused con-



Detail from an engraving in *The Scribleriad*, 1751.

fusion, and as little is known for certain about the son as about the father.

The figures in the engraving, which are presumably of porcelain, include two of the Chinese god of Contentment (Pu-tai, but better known by the Japanese name Hotei), a tall standing Chinaman with folded arms, a man with his arms upraised as though boxing, a soldier with drawn sword on horseback, Pierrot and Punchinello from the Italian Comedy, and a stag. The equestrian figure is similar in appearance to that of the Duke of Brunswick made at Longton Hall, but not until the last year of the factory, 1759. It was inspired originally by a Meissen horseman, but in the words of Dr. Watney "the Meissen influence has been well digested". The other figures set among the remains of a dessert appear also to have had a Meissen origin, but this is all dependent on the fact that they are made of porcelain, and not of wax or sugar. On that point there is no proof, but as by 1751 there were ample supplies available of Continental porcelain examples, and Chelsea and Bow also, it seems not unlikely that they were of china.

Incidentally, it is interesting to recall an important piece of evidence that there was no shortage of Dresden china in London at the time. We know from a letter written in the very year in which the engraving was published, 1751, that the British Plenipotentiary at Dresden, Sir Charles Hanbury Williams, had a large quantity of the china stored at Holland House, Kensington. He wrote on June 9th to Henry Fox, and asked him to allow Sir Everard Fawkener, "who is I believe concerned in the manufacture of china at Chelsea", to take any

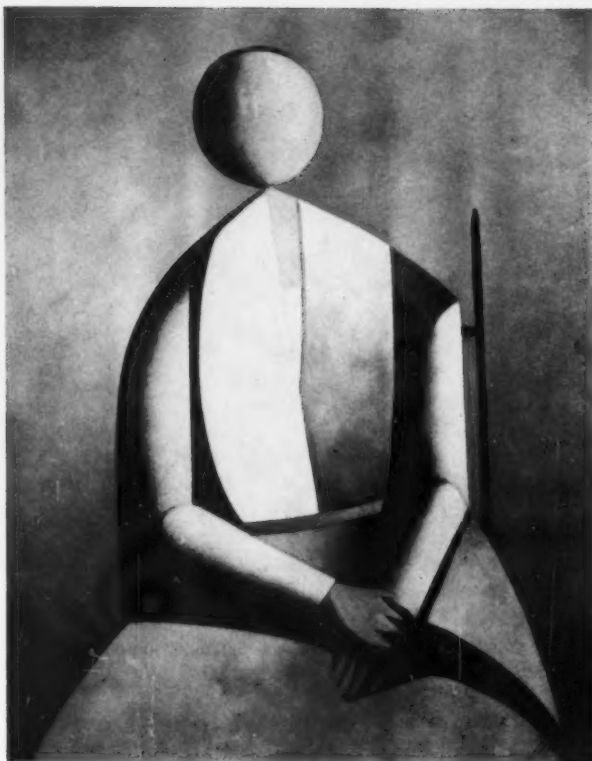
pieces he wanted to be copied or adapted at the factory.

It would seem that there is no other instance of a print showing a dinner-table, albeit only a cloth in this instance, in England in the XVIIIth century. W. B. Honey reproduces a banquet-table at Ratisbon in 1717 in his *Dresden China*, and suggests that the popularity of elaborately decorated tables in Germany was due to the personal taste of the Director of the Meissen factory, Count Heinrich von Brühl, who had a particular fondness for extravagant table ornamentation. Brühl was in charge of the factory from 1733 until his death in 1763, and he was responsible for the encouragement of Kändler, the modeller; a man whose work, more than that of anyone else, made Meissen porcelain world-famous. Doubtless, the use of Meissen abroad for this novel purpose would have become known when the ware was imported into England, and the new foreign fashion would have been adopted in many instances with the figures.

While English conversation pictures frequently show families and groups of friends at tea, and gentlemen sharing a bottle, none would seem to be extant that depict a dinner-table and its setting in the XVIIIth century. It must be accepted that Boitard's engraving is fanciful—it illustrates a fanciful episode—but although it is unlikely that such an elaborate table-setting would be normal in the open air, there would seem to be little doubt that the engraver has reproduced a conventional fashionable banquet of the time in an unorthodox setting.

GEOFFREY WILLS.





The White Woman.



Woman with Headdress.

## BARNABÈ

By SIOMA BARAM

**B**ARNABÈ is more and more the King Solomon of light and darkness; his judgment is just, irrevocable, essential. Form and colour can not but exist and live together for ever protected and enveloped by tangible harmony. Nothing comes to disturb the equilibrium of Barnabès monumental compositions. In them, every element, animated or otherwise, takes its *organic* place—the flutist, the pierrot, the poet, the nun, the women in the nude, the seated gentlemen as well as every tree, flower, house or urn. Their presence and their wholeness are such that they give the impression of having come suddenly into the canvas without any previous process of creation in time.

Here they are and at first one does not discern any sound or movement emanating from them; they are without voice, they are monolithic and fixed. But after a while sounds come forth, monotone and enigmatic sounds of another age that gradually penetrate the spectator and remain long after he ceased to look at the painting; the seemingly immobile forms begin to stir and to move and their movements remind one of those of the *mime* whose motions give the illusion of many changes and variations in one and the same place. Not every artist can accomplish this. Barnabè can and does.

This former "fauve", cubist and picassist who knew, like few others, how to extract from his plastic experiences the elements for the building up of his own artistic personality, is now in full possession of all the necessary means, some of which he even found in the art of Paul Klee and Henry Moore.

By antithesis, the fauvists helped him to see that one can

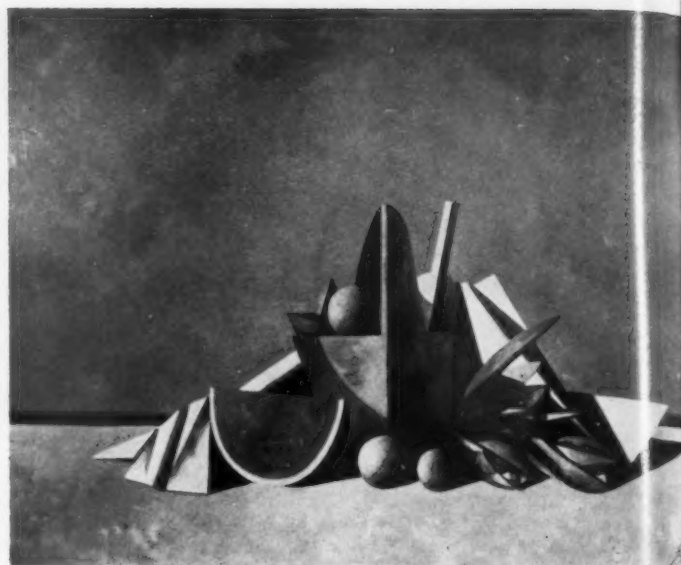


Man with the Hat.

condense the largest movement in the smallest space, the cubists showed him how to relate one volume to another by juxtaposition, a superposition or entwining, the relation of detail to the whole and the interferences of geometrical angles and curves; also, to be able to analyse, to conclude and, by simplifying, to change the basic chromatic elements for his own purpose. What "controlled liberty" of the anatomical and other forms means he learned from Picasso. Paul Klee graphically demonstrated to him the significance, variety and magic of the drawn line.

Last but not least, Henry Moore taught him, through his sculptures and drawings, the plasticity—the palpitating life—of form.

In Barnabè's present art, these influences and phases of inner and formal growing are not easily discernible nor have they to be so. On the contrary, it is doubtless that every given stage did clarify, refine and finally purify Barnabè's painting until it became as we see it now; aloof, profound and serene. It is recognizable at a first glance because it bears the artist's essential imprints that consist of simplicity of form and colour and oneness of light and shadow. They are Barnabè's notion and vision of the world. The human beings, the monumental, massive and yet, delicate and vibrating figures with their completely spherical heads or protrusive opaque eyes, with their cylindrical bodies and limbs—they all stand out from their marine backgrounds and their visual impact is as strong as that of some apparition of unknown and strange idols; the perfect still-lives whose components—vases, cups, leaves, apples, etc.—are hermetically bound together by light and shadow and which, too, appear out of the blue on sandy



Still Life.

and desolate beaches of a new sea—give us the slightly surrealistical sensation of forgotten and abandoned vessels on the move to nowhere.

It is the privilege of the true artist to impress his own world upon others than himself. It is the privilege of Barnabè.

## PARIS: ADVANCES IN SCULPTURE AND PAINTING

By JEROME MELLQUIST

SCULPTURE is often treated as a stepchild in this period. Visitors approaching last winter's Council of Europe—or "Les Sources de l'Art Moderne"—exhibit in Paris, might have thought differently. Stalk-like apparitions by Lehmbruck, Bourdelle's glaring "Archer", frowning Rodins, lumpy Medardo Rossos, a single Maillol, and the like had been arrayed near the entrance. Elsewhere, the Spanish section had been padded by contrivances from Gargallo, while the Futurist's room had captured all but one of the five extant shapings by Boccioni. Still, if Degas' bronzes had been included, Renoir had been snubbed. Two niches had been invested by Matisse, but nobody tapped the ubiquitous Picasso. Still more inexplicable were omissions among the contingent Cubists. If Duchamp-Villon demonstrated his force in relief and the round, Lipchitz and Archipenko invaded the premises almost like intruders. Laurens had been exiled. Then, as if to cap these peculiarities, only a single Brancusi and two small Gonzales were exhibited. Relegating two such masters—and even Regenerators—to such inconspicuous place could only be compared to consigning Matisse and Picasso to mere footnotes in some major compilation attempting a conspectus of the century. Granted that certain other minor personalities were included, still, among the 764 listings barely one-twelfth went to sculpture, while the rest accrued to painting, drawing, gouaches, and even posters. One can only regard this disproportion as symptomatic. If the rest of Modern Art is welcomed with the pomp appropriate to an African chief, sculpture, by comparison, gets only such respect as is accorded to a foundling.

How could such a situation originate? Considered historically, it is not without point, perhaps, that from the Impressionists' time only Rodin emerged as one capable of counterweighting the painters' achievements in his own medium. But he could not do it alone. And he did not subject his means to such a scrutiny as they did. Sometimes, of course, he dramatized the situation by his personal fury. But the gap remained. By contrast, when the next generation was enriched by both Brancusi and Gonzales, they could not, so to speak, invent the slogans for their fight. Picasso quipped to an admiring coterie in the cafes, and Matisse likewise was not without his spokesmen. But these two remained hermetic—one polishing as if eternity itself were involved, the other secreting himself, as it were, in his fires. Just how many, one wonders, were aware of Gonzales until his memorial several years ago in the Musée de l'Art Moderne at Paris. The Stedelyk at Amsterdam had, it is true, purchased his heroic "Peasant Woman". Yet this almost established the point in reverse. Doubtless the fact that Brancusi prohibited the fabrication of duplicates militated against a further dispersion of his work. Indeed, the very nature of sculptural mass lends it less readily to general consumption.

Hinging upon this fact is the difficulty that sculpture represents for a dealer. Unless he specializes in small pieces, he must face a riddle in storage. Again, if castings be attempted these are costly—quite apart from the availability of qualified artisans—and probably a smaller percentage of collectors is prepared for such investment by contrast with paintings. More fundamental yet, I suspect, is lack of taste

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for sculpture as such. Somehow it involves a special sensibility and one possessed by few. At any rate, few dealers have seen fit to concentrate upon the medium. Sometimes it seemed almost incomprehensible that a post-1945 generation begetting such contributors as Hajdu, Lardera, Gilioli, Eienne Martin, Lipsi, and yet others could not likewise beget a dealer who would battle to objectify the importance of their work. This condition has been somewhat rectified, in Paris at least, by the establishment of the Galerie Claude Bernard, where enthusiasm and efficacy have both been consistently at the service of the sculptor.

Continuing that programme the gallery has lately become a recipient to a show of Frank Wotruba, an Austrian whose name flourishes because of participation in such international "meets" as those at Venice, Cassel, Middleheim Park, and elsewhere. Wotruba somehow suggests a buried life. He seems to have survived a catastrophe: his figures, prone or sitting, at first imply some experience of a fire or a hurricane. They are scarred, pitted, simplified. Yet, this impression assimilated, they also incarnate some reduction to the essence. If a woman's form is interpreted, for example, the artist has not been preoccupied with anatomical details. A face reveals such planes or angles as might interest a Cycladic man, a full-length torso relates to the rude cuttings of Chaldeans, backward Egyptians, or stone-carvers from some still more remote recess. Yet imbedded within such effigies remains yet another man, so to speak. Avoiding the exaggerations of the Baroque and the so-called classical Western tradition, Wotruba connects with a more direct line of communication. Doing so, however, he preserves the spirit of the ancient Greeks. That is, he invokes a touch with the profoundly humanistic. He resists externals; he becomes wilfully difficult; he would say that the best is yet to be rediscovered. Is this because, as his catalogue *préfacer* M. Werner Hofmann has said, that he would, in a country where facility and indulgence often prevail, purge his statement of such accessibilities? Would he prefer resistance to yielding? Archaic though some consider his work, it incorporates rather, I would say, a conspiracy with love. Yet this "treaty", if such it be, never exposes the terms of its compact. One can only guess them. And this tantalizes by the need for a further search.

Also reverting to a more trenchant vocabulary is Chillida, a Spaniard (Galerie Maeght), who, despite a predilection for iron, forgoes that material for one piece, a huge wooden achievement locked together in various segments upon the floor. It is so raised that one might almost pass beneath it. Unfortunately, underneath this area the spaces were not animated. Only at certain minor interlockings did tensions operate. As a result, the smaller, more decorative shapes in iron embodied a greater satisfaction, imparting, at their best, some fling into action: a figure might be running, wind ripping the tops from petals, stripped creatures writhing upon a rock. Yet, as Mr. James Johnson Sweeney pointed out in the catalogue, Chillida does inherit the craft of ironmongery from his peninsula. There, like that giant among his predecessor Gonzales, he does not falter.

Still another demonstrating the increasing pertinence of sculpture is Nicholas Schoffer, a Parisian who recently at last found befitting space in the large exhibition-halls of the Palais des Beaux-Arts at Brussels. Here he could adequately display his *maquettes*—a spindle-like tower in metal for a building in Liège—as well as those stilt-like miniature skyscrapers intending a fruitful contact between aesthetics and industry. Schoffer, who has experimented with multiple light-effects—these to enforce the facets or interstices in his constructions—stands perhaps at the extreme limit of art's pos-



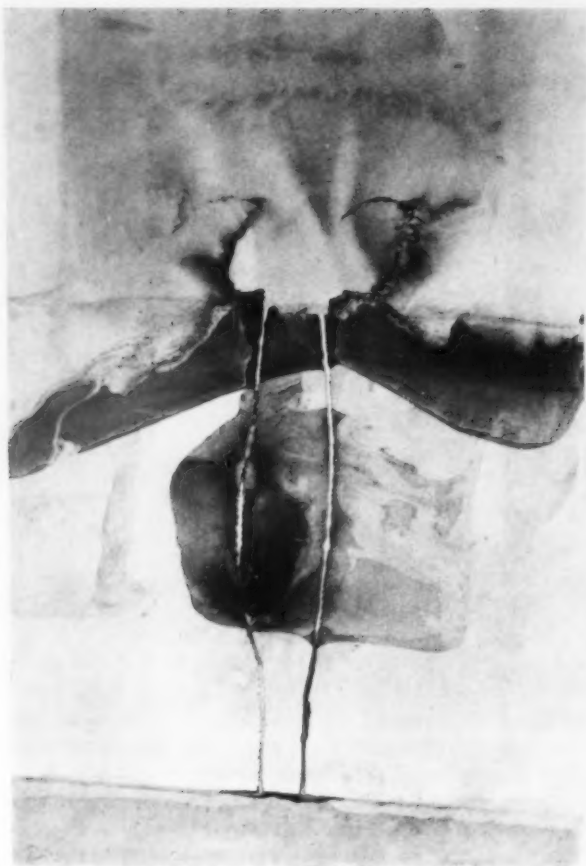
FRITZ WOTRUBA: Sitting Figure, 1948, 90 cm. high.  
Galerie Claude Bernard.

sibility in attempting such endeavours. But he does attempt them and sometimes might almost be likened to a Faust in his den. There he fabricates these metal structures of his imagining.



CHILLIDA: Enclume de Rêve No. 1, 1953-58, 64.5 cm. high.  
Galerie Maeght.





PAUL JENKINS : Aquarelle. Galerie Flinker.



MOSER : Hémos, 1960. Galerie Jeanne Bucher.

Elsewhere in the north the city of Hengelo, in Holland, assembled no sculpture in its Art Centre. Rather—and this largely through the support of two patrons, Mme. Stork-Damen and M. H. de Jong—it presented a fresh amalgam of Expressionism with later counterparts of Surrealism. Even a Rouault had been borrowed. One Ensor exhibited its wild humours. Then, among the younger men, Jorn, Alechinsky, Wolvekamp, and the late Wols demonstrated a penchant for the restless, if not the disordered. One could almost call the show a manifestation of the late Gothic, as in a Hieronymus Bosch.

No such distractions appeared among the spring's first budding of picture-shows in Paris. Paul Jenkins (Galerie Flinker), an American resident in the French capital, represents a visionary's dream of untried spaces. Each canvas retains its original untouched white, a device suggesting some hang in an extra-earthly dimension. There the vulvular cloudlike shapes are triggered off into stratospheric explorations. This became still more manifest, perhaps, in a particularly handsome propellor form. Equally novel were certain chinks of white the painter admits into his canvases. Sometimes the colour may register somewhat fitfully. But a unique imagination is here encompassed, and it is worth watching.

A more moderate intention might be said to govern the achievements of Moser at the Galerie Jeanne Bucher. Only five years ago he still was enrolled among the bearers of dark pigment. He lashed his surfaces. He scored them into valleys and rivulets, he provoked the thought that paintings almost equated to lacerations. But he had come to order his tempests when exhibiting in the Swiss Pavillion at the Venice Biennale in 1958. Whatever its dark ramifications,

one canvas there hinted a dialectic of relieving light. Now, in the present garnering, this conquest of variation is further apparent. Moser always peopled his canvases in the sense that the imprint of living had somehow been implanted upon his surfaces. At such times he resembled a Utrillo among the Abstracts. But now he works a more prismatic gamut into his colour. He particularizes in transparencies. He skates as well as plunges. One can agree with Franz Meyer's excellent observation in the catalogue—that here one senses a "wall overgrown with old mosses and lichens, or the viscous, spotted, soot-stained sides of a house". Yet Moser also wanders among lily-pads; he treads, one suspects, a Venetian lagoon; he even remembers where roses are trellised in the air. It is encouraging to see how this one-time comrade of de Stäel—they visited North Africa together in the late 1930's—has emerged from the murk of such associations. He well can be rated one of the hopes of Paris today.

But if André Lhote once counted as a hope, this hope has long since departed. Ambitiously were his works assembled at the Maison de la Pensée Française. Here he conscientiously laid out his forms before the Cubist infiltration; he counted his gains from that proximity; he acknowledged the superseding of a blue shadow, let us say, by a red. How incontrovertible to set the landscape back as if upon a series of steps! Nobody could doubt the spatial ascendancy. Sometimes he even apparently hummed at his work. At least snatches of redeeming modulation do recur. For the rest, he merely categorizes as a professor. Later works, hung at Galerie Marcel Guiot, did pretend to further brightness. They only suggested, as it were, a new spring suit.



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As for Lhote's criticism, often taken as gospel during its prime days in the "Nouvelle Revue Française" of the 20's and 30's, this now approximates only to a record of taste.<sup>1</sup> He constantly returns to Cezanne, genuflects to Seurat, respects Renoir, and chronicles the correct among the Moderns. He takes them apart too, and a student well might wonder how they work. But the secret had fled. Why? Because Lhote was not prompted by a similar gift. He remains Pundit to a Generation. His own example—whether as critic or painter—has petrified into a deposit. Or perhaps, as somebody has said, he knew so much but understood so little!

How startling, by contrast, to turn to the Matisse *papiers coupés* at the Musée des Arts Decoratifs (through May). And where, in any text-book, will one find the recipe? These cuttings, by the radiance of the light imbuing them, relate to tiles from Persia. They are luminous as the spray lashed up from the sea's surfaces. They contain the spirit of dancers. Yet never, it may be contended, was Matisse more precise.

The details have long since been recounted. How, forbidden to paint because of malignant illness, he took to scissors, snipping out his forms in paper.<sup>2</sup> Then, aided by an assistant, he impeccably ordered these shapes, even extending them out into an almost endless panel. He had, to be sure, attempted such a medium as early as his Bali trip in 1931. Designing his murals for the Barnes Foundation slightly later, he again arranged his forms, at least in a preliminary stage, by ordered cuttings. Later yet, in early numbers of "Verve", he produced pages that well might have been descendants of the medieval *tarots*. But, committed to bed or wheel-chair, he practised more consistently what had come forth incidentally.

It may well be studied in a large room facing out upon

the Carousel. Here, preparing his windows at Vence, he merely resorts to coloured panes in his first study. But in the last two the very colour has been guided by the forms investing it. Thus his branches rippled with life. Nor is this altogether explained by the artist's own words that this technique enabled him to "draw in the colour". In *Fleurs et Fruits*, for example, he also hung these trophies against an inward and invisible sun. Or perhaps some ever-present light. This sprang, it appeared, from joy. At the same time *no spot could be altered*. Matisse, whose spectacled look did suggest a mathematician, had here employed all the exactitude of his cunning. The earth might have shaken: these forms would have stood. At still another juncture, the sombre *Tristesse du Roi*—almost a paraphrase of a Biblical song—unfolded its volumes as did the masterly *Moroccans*, from years before. Elsewhere, the nudes perpetually dived and rose again, their rhythms emulating those of dolphins. But as they rose, the light illuminated them. Evidently Matisse, we might say, reconciled himself to joy in his illness. Thus did he affiliate himself once more with the Matisse of *Luxe, Calme et Volupté* and pronounce an Earthly Paradise. This was the root-experience—and the hand could execute it.

Here, then, a penultimate discovery before sunset—as with some of the supreme Titians and Cezannes. Let us call it an Advance. And when Brancusi and Gonzales are also set forth in fit manner, they too will attest an advance. Meanwhile, as indicated, younger men present their banners, and the procession does not stop.

<sup>1</sup> *Ecrits sur la Peinture*. 37 black-and-white illustrations. 325 pages. Aux Editions Lumière. Brussels. 1946. This well-edited volume is an epitome of the best in Lhote's writings.

<sup>2</sup> The very technique, by the way, led Matisse to caution the young against taking it as an expedient of facility. Equally apt—and also in the catalogue—is Jacques Lassaigne's Introduction differentiating between these "papers" and the more fitful enterprise of Cubist collage.

## MODERN ART IN LONDON

By JASIA REICHARDT

### CYRIL FRADAN AT WOODSTOCK GALLERY

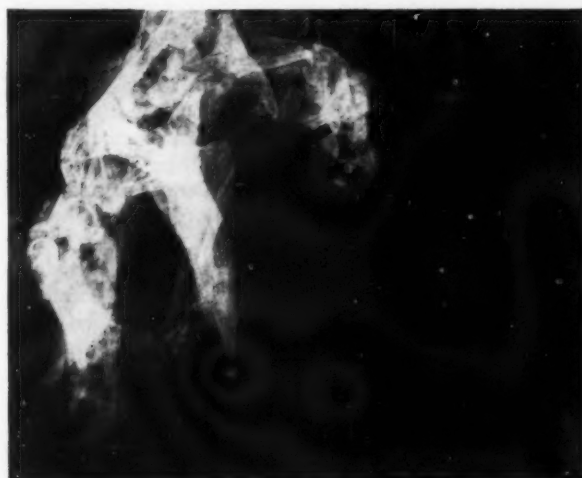
The paintings of Cyril Fradan (on view from May 8th) are based on a romantic imagery of dissolving and reappearing shapes. There is a suggestion, even in the most recent works, of vestiges of figuration that have a strange and inexplicable quality evoking a rather Böcklinesque atmosphere. Fradan's art is that of illusion and mystery, based on a large number of flimsy forms superimposed one upon another and creating considerable depth. Although the forms in themselves are never assertive, for they are only loosely defined, there is an overall sense of movement which is discernible either throughout the whole, or part of the picture. In spite of this, one feels that the artist relies too much on the strange and compelling effects of his technique, and that on analysis, one finds only a few of the paintings to be based on a firm structure of interlaced and superimposed forms.

Exhibited until May 6th are some technically interesting paintings by Albert Garrett which are executed on end grain wood blocks, and some well woven but poorly designed tapestries by Muiden.

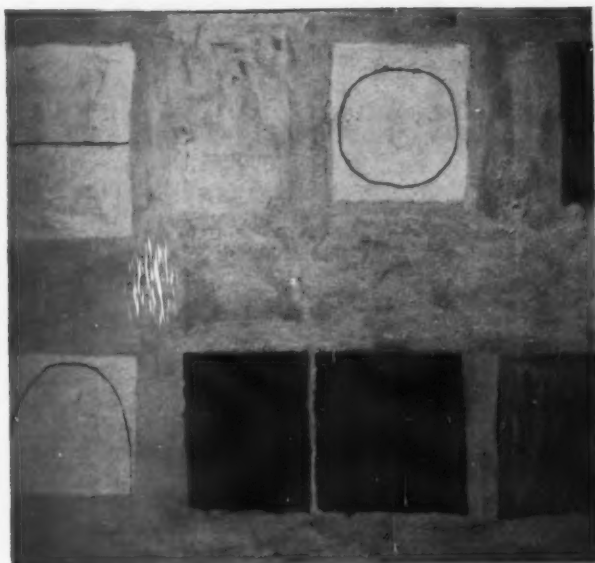
### SYLVIA THUMIM AT PORTAL GALLERY

On seeing the second exhibition of Sylvia Thumim's work in London, one becomes aware of two things. Firstly that the artist has set out with a very personal contribution in form of style, and secondly, that beyond this aspect the controlling element in her work has been her environment.

The first exhibition included paintings which were done in the South of France, and this one contains works executed during the past eighteen months in Southern Ireland. It is possible to deduce from the above shows that the artist is extremely sensitive to atmosphere in which she lives and her surroundings, but, the problem of whether the atmosphere



CYRIL FRADAN: Blême figure lunaire, 1961, polyvinyl acetate with powder colours, 40 x 50 in. Woodstock Gallery.



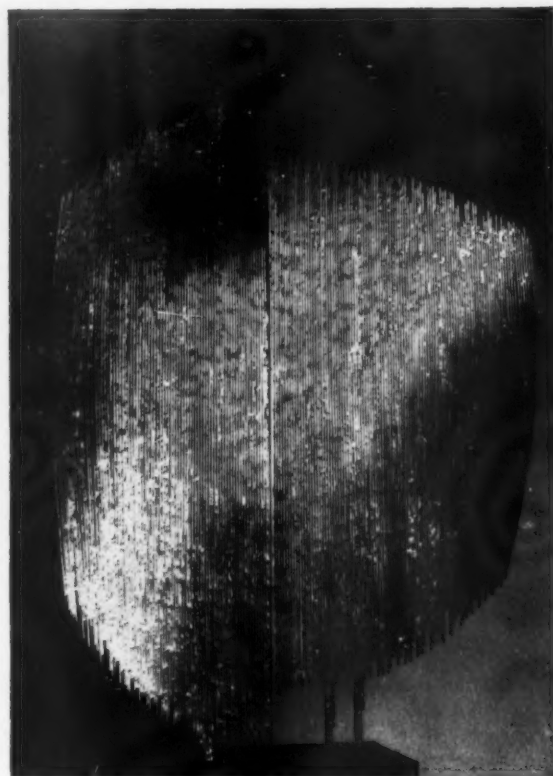
WILLIAM SCOTT : Painting, 1960, oil on canvas, 63 x 68 in. Hanover Gallery.

should guide the artist, or the artist should use the atmosphere, has not been solved very successfully. Where the forms and colour patches coincide, or where the general trend of the composition is stressed with linear calligraphy, the structure of the picture holds together. But, where the artist falls into a total atmospheric sentimentality of merging tropical colours one is left without the impact of the picture as a whole. It seems that Sylvia Thumim has something to offer in her romantic/impressionist idiom, but I feel that she must decide exactly what it is she really wants to express in order that her work may have a greater concentration.

#### WILLIAM SCOTT AT HANOVER GALLERY

In retrospect William Scott's attraction to the still life, as a subject to be painted, can be put down to the fact that this represented to the artist a man-made phenomenon, as opposed to that created by nature. For this reason too he has said that he would find the pyramids far more exciting than the Grand Canyon. At the time when Scott painted frying pans with handles, plates with a neat group of eggs, the things he was depicting represented little else than a contour or a filled-in shape. As objects they were anonymous. So anonymous in fact that when the frying pans were eventually deprived of their handles and with them their marks of identification as objects, the transition was as natural and as logical as that which followed, turning the last vestige of their identifiable character into a purely formal idiom. In the first instance the artist was primarily concerned with the arrangement of objects in a certain pattern and sequence, in the second, he was still preoccupied with this grouping of forms, except that they no longer referred to any exterior combination of carefully placed utensils.

A very remarkable thing about Scott's progress and development has been the extraordinary feeling of continuity and consistency which would not permit one to refer to any particular phase in his work as a separate stage. In some of his recent paintings where texture, colour and tone have been reduced to an absolute minimum as in the painting which consists of white forms on a white background, the artist has performed a real feat in creating such an emotionally charged atmosphere with so little and with such great simplicity. Most of the paintings are divided into sections, either horizontally or vertically, and the solid, outlined or



BRIGITTE MEIER-DENNINGHOFF : Leaf, 1960, brass and tin, 43 1/2 x 30 in. New London Gallery.

just suggested, shapes within them constitute the basis of Scott's pictorial language. The forms always come first as means of creating space, and the concept of colour is not so immediate. Scott refers to his colours as 'tonal', yet though they may be applied and used in the way that the Barbizon school and Chardin used 'tonal' colours, here their final function is very different. To me Scott's work represents the most pure form of painting as it is completely visual, self contained and without any external references. It communicates purely in feeling and represents a direct, as opposed to a consciously cerebrated, experience.

#### TEN SCULPTORS AND PAINTINGS BY TADE AT NEW LONDON GALLERY

The exhibition of sculpture is perhaps one of the best displays that one would have had the opportunity of seeing in London. Many of the exhibitors have not shown their work in London before, and perhaps for that reason alone the consistently high standard and the considerable amount of originality, make a powerful impact. The work of Brigitte Meier-Denninghoff is certainly outstanding. Most of her pieces consist of brass rods welded together with tin, combining into shield-shaped forms which undulate and twist defining an extraordinarily active space. Koper contributes three very satisfying opulent forms in marble, Wessel Couzijn shows organic forms in bronze of vitality and strength, and there are some extraordinary works by Tajiri that are simultaneously mechanical and organic. Also on view are sculptures by Turnbull, Serrano, Uhlmann, Ferrant, Caro, and Pomodoro.

Upstairs there are paintings by Tadé, whose interest in complex composite surfaces combined with a very romantic and tasteful imagery invite the viewer to look into an absorbing world of strange edifices built out of earth and rock textures. Only the paintings where surface effects have been



ANDRE BLOC : *La dague*, 1961, soldered metal, 55 cm. high. Drian Galleries.

partly rejected in favour of one or two simple forms, can one see that the painter has something serious to communicate, and that his fascination with textural embellishments for their own sake, gives way sometimes to more important considerations.

#### ANDRE BLOC AT DRIAN GALLERIES

One of the most vital considerations of Bloc's sculpture is its integration as an object in space. This may be so obvious as an elementary aspect of most good sculpture, that it is hardly worth mentioning; in this case, however, the relationship between the sculpture and the surrounding space is more complex. In the first place, the space is neither completely surrounded nor completely enclosed, and secondly, it is never excluded from the main body of the sculpture. Within the twisted forms which take on the aspect of a pinnacle, a head, or a crown, space is treated like water that flows in and out of seaweed—so that the sculpture appears to be supported by it in animated suspension (marble pieces and reliefs excepted). This particular effect is sometimes achieved with the use of very slender rods which appear to support a heavy weight.

The exhibition is extremely varied stylistically, yet it is clear on close inspection that there is a very well defined common denominator. Here the common denominator is the element of surprise—for the works which appear constructivist or geometrical in character do not have a logical or expected finish. Within a perfect rectangular frame is placed a geometrically imperfect form that gives the sculpture its feeling of animation and a slightly organic character. On the other hand, within a primarily organic image one can trace a perfect spiral. Bloc's work is extremely alive, due sometimes to the unexpected syncopated rhythms, and sometimes to the artist's obvious lack of dogma which allows him to start afresh with every new undertaking.

#### JEAN MALAVAL AND JOHN EWART AT GRABOWSKI GALLERY

Jean Malaval's training as an engineer may have been instrumental in forming his extensive interest in trains. The trains he paints are outside the realm of actuality—by the time they are rendered on the canvas they have become emblems, symbols, decorations—always surrounded by the uncertainty and anticipation that accompanies arrivals and departures. The characters which appear in the train scenes seem to have stepped out of a melodrama (e.g. bowler-hatted youths and voluminous pink or yellow nudes). There is some naïveté in the artist's treatment of his themes, which in combination with a fauve-like colour, is responsible for the strange charm of Malaval's work.

John Ewart's sympathies seem to rest with the type of romanticism that the preraphaelites took to an extreme. His nudes are surrounded by an aura of light, the figures in his pink paintings have the effervescence of butterflies. Ewart's best paintings seem to be incidental for they do not belong to any of the series, e.g. a well constructed landscape, an abstract on black background, and one nude that merges into the background of greens and yellows and asserts its presence only after one has been looking at the painting for a while.

#### NIGEL HENDERSON AT THE I.C.A.

Nigel Henderson as an image maker, through the means of photography, has achieved the transformation of an object into an entity that has nothing in common with the original. For instance, the results of photographing the insides of a clock or a radio are, in character, almost completely organic. In the medium of black, white and half-tone, Henderson's inventiveness, as a power to transform, is at its height. In his short manifesto printed in the catalogue he says: "The scientist can release mountains of energy from seemingly inert fragments . . . I want to release an energy of image from trivial data." For Henderson an image becomes a pattern and vice versa, but the consistent aspect of his work is that whatever he chooses as his theme, or subject, its identity is lost, and a new one acquired in its place. His work testifies to the fact that Henderson, in his experiments, does not treat modernity as a virtue, but simply makes use of what modern techniques can provide to produce a series of images that are timeless in character and impersonal in quality. The paintings, on the other hand, have a very personal touch and seem to be a development of the effects achieved in the photographs. In these, colour detracts—for although the artist has a sensitivity for tone and chiaroscuro, colour appears as an after-thought, like some sort of ill-fitting garment that was never made to measure. It remains an aspect of Henderson's activity that has not undergone the development of its counterparts.

#### SERGIO DE CASTRO AT MATTHIESEN'S

Castro's particular success is involved with the application of a common denominator to the way he treats his subjects. One could say almost, that he reduces everything to a romantic conception of a still life. This does not mean simply that he searches for the type of image which will be similar to a still life, but that he presents his subject matter within a particular deliberate arrangement, which results in a series of predetermined relationships recurring in a number of canvases. Therefore, whether Castro's point of departure is a bookshelf, a studio with easels, flowers, or a landscape, one is aware of the fact that everything is fitted and pushed into the artist's preconceived vision. It follows that since Castro imposes his vision and personality on everything and reduces it to a series of shapes, it does not particularly matter what



## APOLLO

the subject is. I am sure, however, that the artist would disagree with me on this point since his paintings bear titles that describe exactly the original source of his inspiration, which means that he wishes to stress and remind one of this source. From the point of view of pictorial construction, it is the smallest works that are the best, for the extended images often appear magnified beyond their natural scope, and, in the very big paintings this type of dilation becomes disturbing and even destructive, particularly, where Castro juxtaposes large areas of a single tone. When the small paintings include only a fraction of a bookshelf, or an arrangement of easels, the viewer has the impression of witnessing some significant event through an opening—the more significant for being isolated.

ERIC RUTHERFORD AND JOHN CRAXTON  
AT LEICESTER GALLERIES

Rutherford's exhibition contains abstracts painted during the past 18 months in Spain. Since his last show, the most interesting change that has taken place in his work is that Rutherford has constructed a coherent image without the aids of superficially imposed linear structure, which in the earlier paintings seemed to represent a sort of afterthought. Unlike the works of Craxton, Rutherford's earlier paintings contained linear elements as means of providing a focus. The most recent works which consist almost exclusively of flat planes of colour, sometimes transparent, sometimes solid, reveal the possibilities of expressing something with the essentials alone. It would be very interesting to see some of Rutherford's paintings in a slightly harsher colour range, for although his paintings are without doubt attractive, one really has to get beyond the pretty blues and pinks to retain the colour and to get rid of the prettiness.

John Craxton's is a lonely pursuit, for in trying to solve purely self-imposed problems, he has lost sight of their current value. But within the scope of his work, the artist has succeeded in his intent to draw general conclusions from a particular event. Thus his cat is an essence of all catness, and the man carrying a heavy load on his back represents all men engaged in such occupation. Here the lines form the basis of the composition which is then filled with colours, often as pure as those of the spectrum. One of Craxton's chief concerns is to make a definite statement that would be as clear and as unambiguous as possible. To this end every tree is recognisable for what it is, and every form has a definite beginning and a definite end.

PETER GRENVIL AT PARIS GALLERY

Two predominant styles are evident in Peter Grenvil's exhibition. The first, and also slightly earlier, is somewhat romantic and includes most of the pentagon shapes as the chief theme within varied backgrounds. The second is predominantly formal in form, colour and disposition, and is characterised by the qualities of hard edge painting in both, precision and the fact that the areas are given equal value in weight. The pentagon as the chief image, was arrived at by the artist after the rejection of the square and the circle, as a form that was both geometric and also had an organic connotation. Brenchley has treated the pentagon in several ways—as a definition of space, as a decoration, as a focal point around which is created a tension by two separate fields of colour. Where these fields are painted in a single tone and have a uniform texture the effect of tension is considerable, where, however, every form in the pictures is dappled with changing tones and patches of luminous colour, the painting seems to lose its point. The hard edge compositions, in

which black, white, red and green predominate, have the impact of formalised gestures. The artist may have described one or several arcs on the surface of the canvas and the finished painting is the crystallisation, the development of these gestures. This type of development is a very good basis for a simple and powerful expression, and I feel that the artist should adopt it more often as a point of departure.

ALISTAIR GRANT AT ZWEMMER GALLERY

One theme dominates the recent work of Alistair Grant. In the paintings which contain images within the form of framed pictures the artist establishes two separate environments. The inner picture, or pictures, usually contain figures, interiors—some inner intimacy and warmth, while the background constitutes the outside, the somewhat cold exterior. This well defined duality, as an idea, is well thought out and contributes a very personal statement with a slight suggestion of mystery that a multiple contrasting images are likely to evoke. The idea behind these paintings indicates that the artist has a considerable creative potential so it is a pity that he also sometimes resorts to using the imagery and technique of Nolan, and the technique and colour of Bacon. This occasional borrowing is so blatant that one is completely at a loss as to what function it fulfils, for it is also obvious that Grant is capable of using his own resources. Perhaps simply, those paintings that so strongly suggest other influences should not have been shown.

SPYROPOULOS AT MOLTON GALLERY

The viewer may become aware of three predominant qualities in Spyropoulos's abstracts. The first, is the technical excellence evident in their execution. The second, is the sense of movement that every image is endowed with, and the third, is that all the paintings look so alike (this is also accentuated by the artist's limited palette), that a deliberate attempt at repetition on the part of Spyropoulos cannot be excluded. Certainly, it is the horizontally progressing or moving image that contributes the greatest impact. Here Spyropoulos has almost followed the dictum of the futurists for every single form seems to go through the transformation of movement. Quite obviously though, the movement is not the intentional focus of the paintings but an effect of certain superimposed forms.



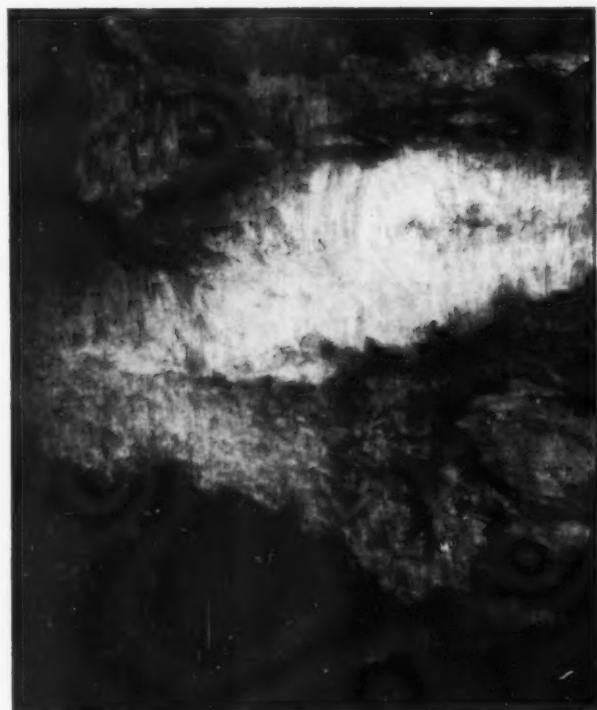
JANNIS SPYROPOULOS : What is left, No. 12, 1961,  
oil on paper, 49 x 59 cm. Molton Gallery



# PIERRE DMITRIENKO

By JASIA REICHARDT

IN one sense Dmitrienko's paintings represent the duality of age and modernity. His intense and persistent gradation of vaporous greys and tans, conveys the essence of the *informel* in painting of the 1950's, as well as an impression of the basis for a tonal landscape. Strictly speaking, since his series of rhythmic paintings that were often referred to as '*usines*', of 1950, which were the first works where the artist had achieved his complex aim of suggesting through atmosphere rather than form, the recent canvases come closest to fulfilling the intention with which the artist set out already in 1948. His intention was to create the sensation of an experience—to convey the essence of an event, without making any references to it that would identify it specifically. In taking this development to an extreme and a logical conclusion, Dmitrienko presents one with a canvas of which every inch seems to be charged with emotion. He conveys his message through moods and impressions—never creating an image but an aura, of which the impact grows as one looks into the painting, and, so to speak, becomes surrounded by the atmosphere created within it. Dmitrienko deals only with one range of moods—mostly poetic, melancholy evoca-



Paysage aux Visages, 1960. 39½ in. x 47½ in.



Pluie sur la Bruyère, 1960. 39½ in. x 47½ in.

tions that neither please nor disturb but simply demand one's attention and assert their presence.

Today, Dmitrienko, at the age of 35, is still directly concerned with the ideas which motivated his work fifteen years ago when he made the final choice between architecture and painting. It was then also that the unconscious decision must have been made between two stylistic pursuits—geometry as means of pictorial structure, and the organisation of space in terms of fluid colour and tonal intensity. It is the latter that Dmitrienko had adopted, and during a period of years the delineation of forms was emphasised through the technique of creating small separate forms that fitted together like pieces of a jigsaw puzzle. Otherwise there was simply no concession to any form of delineation.

It is interesting to consider Dmitrienko's use of colour, or as one could certainly put it, the lack of it. The artist uses a range of greys, blacks, browns and whites, as the basis for the majority of his paintings. Yet, it is not the actual colour that is really important, but its tonal value or degree of intensity. Dmitrienko's eloquence depends directly on this tonal relationship of indefinite forms that merge and combine to reveal their identity in some other part of the picture. Sometimes one particular passage is repeated more than once within one painting. The artist's undertaking, which is confined to the evocation of a certain type of atmosphere has obvious limitations, within them though, the artist conveys an impression of purposefulness and complete control.

One consideration disturbs one, with regard to Dmitrienko's current exhibition at McRoberts & Tunnard Gallery—i.e. that of scale. One has the impression that the dimensions of each painting are, to some extent, arbitrary, and that it would be possible in fact for almost all the paintings on view to be carefully isolated segments of some huge canvas that has neither a beginning nor an end.



*Ballerina Side Bow. A. L. SHENDEROV.*

THIS exhibition organised by Eric Estorick is not only a showing of one hundred and fifty or so charmingly coloured and very attractive lithographs and other prints, it is an event of social significance and something of a milestone in the story of contemporary European culture. For this is the first time that works of art have been shown outside the countries of the Eastern European bloc bought from the artists themselves and offered for sale in the—to us—ordinary way of private dealing. It is thus a breaking of the ice: part of that vast movement of the spirit to which, in the world of literature, has been given the name of Ilya Ihrenburg's novel, "The Thaw"; part of that adjustment of the strain in relationships which must by the nature of things always be happening between the artist and a totalitarian society. It is, one realises, only a slight modification within the strict economic structure of artistic production in Russia. But the significance remains.

The works are all the product of the Leningrad Experimental Laboratory. The system there permits every artist



*Palace Square. M. S. CHARNETZKAYA.*

## GRAPHIC ART FROM U.S.S.R.

AN EXHIBITION AT THE GROSVENOR GALLERY

to retain as his own property ten proofs of each work, and it is from this little reservoir of private property within the socialised state which Eric Estorick has been enabled to draw. His father came from Russia where many of the family still live, and this permission from the authorities was the happy fruition of his interest in art, his social visits to the U.S.S.R. in recent years, and his desire that the work of these artists should be appreciated in the wider circle of international art. He was therefore enabled to choose the work of twenty-seven of these workers at the Laboratory and to stage this exhibition in his Davies Street Gallery. Officialdom gracefully stood aside to make this possible, and the event is one of purely art interest without propagandist undertones.

Practically everything shown comes well within the definition of figurative art, but there is little of the "social realism" which has dominated Russian art of recent decades. Right from the beginning of the régime, of course, art was regarded as part of the articulation of the new socialist society; and during most of the time since 1917 painting and sculpture have been devoted to a glorification of the real and the ideal in Russian life. Interestingly in the early 1920's, when Leninist theory was underlining the importance of mechanisation to the establishment of the beleaguered economy, there was a period of extreme abstraction based on machine forms. This showed particularly in the theatre—always a potent art in Russia—and stage and ballet decor was largely conceived in terms of mechanistic forms with the actors and dancers as elements in them. This, however, was largely a product of the intelligentsia, and with the realisation that art must speak a more direct message to the masses an unsophisticated pictorialism was substituted. So while in the western democracies art became more and more a private language (except in commercial advertising with its blatant vulgarity), in Russia it was retreating into XIXth century sentimental representation with the idealisation of farm life, factory life, and public events as its themes. The Ecole de Paris art which dominated the west for so long was frowned upon; the Post-Impressionist masterpieces hidden. Of recent years



*The Enchanted Tailor. A. L. KAPLAN.*

# GRAPHIC ART FROM U.S.S.R.

there has been a considerable loosening up of this attitude. The interchange of important official exhibitions has brought Russia nearer the main stream of XXth century art.

One needs to take this historic evolution into account in looking at such an exhibition as this. To take into account also Russia's magnificent heritage of folk art with its characteristic peasant decoration, and of folk literature which supplies many of the themes and the illustrative motive books and story-telling albums.

So cut off have we been from this whole structure of Russian art that the names even of the foremost of these artists are likely to be unfamiliar to us, though in their own country they are famous. Kaplan, for example, whose albums such as "The Bewitched Tailor" and "Tevia the Milkman" are tremendous favourites and are bought by galleries and museums throughout the country, is one of the most popular artists, and is rightly well represented in this exhibition. Alexander Shenderov, whose ballerinas remind us that throughout all changes and chances the ballet in Russia has held its supreme place among the arts. One of these prints by him, *The Red Cloak* has already been bought by the Museum of Modern Art in New York. Alexander Veder-nikov from Nijninovgorod whose graphic technique owes a great deal to his love of water-colour, and who builds up deeply sensitive pictures of the townscapes of the Russian cities, at the same time is obviously aware of the element of pure pattern-making. A print such as the *Still Life with Bandore*, so clearly dictated by formal and colouristic qualities, has affinities with, say, Braque, as well as with the painted toys and utensils which he observed in the country markets during his boyhood. This is pure delight in decorative art.

Indeed, most of this work demands only this simple approach. Themes and methods are familiar enough to us. The Quays and Squares of Leningrad or Moscow—those of Charnetskaya, or Sergei Steinberg the grandson of Rimsky-Korsakov, who is the accepted master of the townscapes of Leningrad; the Flower-pieces and Animal studies; the Still-Life, often Russian peasant art in feeling but universal in its appeal; the pictures of town life so familiar to much of our own. In this latter category comes the work of Vera Matiukh. True she sometimes paints the Sports which play so large a part in contemporary Russian life, but alongside this are such subjects of eternal feminine appeal as *At the Manicurist's*,



*Boy with a Choc-Ice. A. LATASH.*

*The Hairdressers*, or the charming *Girl in a Train*, to catch the spirit of youth and femininity in which she obviously delights. It is noteworthy that a large number of these artists are women. One who is likely to run away with this exhibition is Latash, the creator of the *Boy with a Choc-ice*, and several other equally charming child studies. Another, with a particularly Russian quality of decorativeness, is Alexandra Yacobson, whose *Bouquet of Dahlias* is all that we think of as Old Russia.

There is, in fact, little here which blatantly belongs to Social Realism and the new Russia. Boris Ermolaev's *Harvesting Hay* gives a Boutet de Monvel version of those happy farm workers at whom we rather smiled when they appeared on the walls of the Royal Academy a few years ago; but as he sums up his themes as "work, life, and rest of town and country" he is probably deeply conscious of the propaganda function of art. Kourdov's more tragic *Death of a Partizan* equally has its message. But of these first prints to come to us from this artist's union the immediate impression is one of delight, of charm, of lovely colour and able technical and design qualities, and we very sincerely welcome this gay manifestation of the Russian spirit.

HORACE SHIPP.



*Girl in the Train. V. MATIUKH.*



*Still Life with Bandore. A. S. VERDERNIKOV.*



## OLD MASTERS at the

IN these days when the actual technique of applying paint to canvas has become practically isolated as the *raison d'être* of the art of painting there is something almost confusing in any exhibition of Old Master art where one has to consider not only the technical perfection but also the subject matter with all that this implies. For with that we are no longer confined to the artist's studio, we are exploring the movements of the human spirit through the centuries, are watching the pageant of life in differing times and regions of Europe, are encountering the evolution of those intellectual changes which account for history, society, our human institutions. The art of the Old Masters, undivorced as it then was from the life of the times, reflects all this. Alongside such considerations is the fact that this magnificent heritage from the past offers to the collectors and connoisseurs of our own day delightful possessions. "Garniture and household stuff" Browning's "Pictor Ignotus" may have called it in his deep consecration to the religious ideal, but lovely and desirable such pictures are, with a sense of satisfying permanence amid the transient values of our times.

The Spring Exhibition of Old Master paintings at Leonard Koetser's Gallery once again evokes this evaluation. It is a very catholic selection, stretching from the early XVth century Master of the Ursula Legend's *Madonna and Child*, and Bartolomeo de Giovanni's *Meeting of John the Baptist and Christ* painted in XVIth century Florence, to Antonio Joli's *View of Rome from the Banks of the Tiber* belonging to the second part of the XVIIIth century. Somewhere between, the wealth of Netherlandish painting in the XVIIth century is represented by a number of its treasures: land-



*Meeting of John the Baptist and Christ.*  
By Bartolomeo di Giovanni.  
Panel. 7½ x 11½ in.



*Virgin and Child.*  
By the Master of the Ursula Legend.  
Panel 15 in. diameter.



*Winter Landscape with Walled Town.* By Jan Brueghel II.  
Copper. 9¼ x 11¾ in.



*Flower-piece.* By Nicolas van Verendaël.  
Canvas. 15 x 11½ in.

## Leonard Koetser Gallery

scapes by Jan Brueghel, Aert van der Neer, Jodocus de Momper, Jacob van Ruisdael, and Wouwerman's magnificent work, *By the Forge*; flower-pieces and still life by Nicholas van Verendael, Balthasar van der Ast, Cornelis de Heem; and including a rare contribution by Louise Moillon, a *Still Life with Peaches and Grapes*, which transpired to have been one of the six works by this favourite artist of King Charles I included in the Royal Collection. The Walpole Society 37th Volume recently published is devoted to a catalogue of King Charles's pictures, and the coincidence of the appearance of this splendid example of Louise Moillon's works which is carefully described in this contemporary document is likely to draw our attention to this fine woman still-life painter.

The other work in the Koetser Gallery exhibition which is likely to create something of a special sensation is the landscape with figures by Philips Wouwerman, *By the Forge*. In the early XIXth century it passed from the Marquess of Hertford to the Earl of Harrington, and it has always since been known as "the Harrington Wouwerman", the title of the magnificent large quarto volume prepared upon it for the Earl's Library and included in Mr. Koetser's exhibition. It well deserves its fame, for it is one of the finest among Wouwerman's works.

A number of other paintings by the Dutch landscape masters are with it in the exhibition. Jacob van Ruisdael with one of his most typical studies; Aert van der Neer's *Peasants Skating on a Frozen River*; another *Skating Scene* by Claes Molenaer; a lovely *Winter Landscape* by Jodocus de Momper in collaboration with Jan Brueghel the Younger, and from Jan Brueghel 2nd's own brush an especially beautiful little copper panel showing a *Winter Landscape with a Walled Town* which brings to our eyes the busy life of the period, are outstanding. That life of the period in its peasant aspect finds expression in a number of genre paintings by David Teniers and in a *Village Landscape with Woodchoppers* by that very early master, Jacob Grimmer. This arabesque of large-scale figures takes us back to the XVIth century, for Grimmer was contemporary with the great Pieter Bruegel, and was himself one of the landscape pioneers.

At the other end of the social scale stand Netscher's delightful *Portrait of a Young Girl*, very self-possessed in her satin dress and seated on a balustrade in a grand garden, and his *Young Woman at a Window* with its accessories of fruits



*Young Woman at a Window.* By Caspar Netscher.  
Canvas. 12 $\frac{3}{4}$  x 10 in.

and a golden goblet and rich tasselled hangings.

So, with flower-pieces and still life, with a few fine marines, one impressive horse picture by Roland Savery, and—not least—an important pair of panels of *Mourning Angels* painted by Zurburan, this showing of two score works from these distant times and places comes to us with a bewitching variety of matter and manner.



*By the Forge.* By Philips Wouwerman.  
Copper. 13 $\frac{1}{4}$  x 15 $\frac{1}{2}$  in.



*Still-life with Peaches and Grapes.* By Louise Moillon.  
Panel. 22 $\frac{1}{4}$  x 28 in.



Mineral Blue, 1960.



Blue, 1960.

## RODRIGO MOYNIHAN AT THE REDFERN GALLERY

BY P. M. T. SHELDON-WILLIAMS

IN the 'thirties in Britain Abstract painting occupied a special place. After all the parochialism of the Euston Road and the near-nationalism of Vorticism, Abstract Art had a respectable international flavour about it. There were, to be sure, rebels who did not fit into this new avant garde establishment. Rodrigo Moynihan was one of them. To this extent, he has not changed.

Moynihan, for years a respected teacher at the Royal College, has been impossible to place and unassailable. His forays into the realms of representation, culminating in the period conversation piece of the Penguin Directors, give him the edge on scoffers. His fraught adventures in abstraction make him a highly acceptable contemporary for all but the daemonically iconoclastic.

Now he shows 28 of his paintings from 1959-1961 at the Redfern Gallery.

For someone so fugitive in his allegiances, perhaps the best assessment can be reached by separating the pictures from their development and their illustrious if heterogeneous parentage. How would they stand as the work of some new and unknown artist?

To the innocent eye—unaffected by the ingenious and expensive furniture of their metal frames—these paintings are working against the image. Or rather, the subject has been purposely submerged, lost beneath the overtones so that only its strongest features lurk darkly under the rich washes and bolder brushwork. What defies critical analysis is the authoritative element which gives the work its special claim to attention.

In the light of what we know, however, other values and loyalties manifest themselves. On the sure ground of eligible success, Moynihan is exercising a supreme disregard for the observer. The colours are not showy—for the most part, the subdued tones of Britain. There is a happy synthesis of

watercolour technique with occasional tachiste incursions, but never in an obviously fashionable manner. Indeed, the only conceivable sacrifice to recent taste is where, in some of the paintings, the mauve and violet of the 60's gleam.

Moynihan comes nearest to his younger contemporaries in his use of white, always present, although sometimes over-painted, and there are examples in the Redfern exhibition which show him as a kind of British adherent of the *Informal* school.

Nearly all the pictures in the exhibition have the unmistakable English atmosphere (the curious character of which other Europeans find so baffling), or have been bartered to the Continent and then bought back, none the worse for what Cyril Conolly might describe as their mid-Channel experience.

Some are quite small; none are vast. In the larger ones there is sometimes a background prune colour which in its murky shifts carries a savour of Francis Bacon, but this is probably fortuitous. It is an influence so out of context that those who have noticed it are not prepared to give it much critical house-room. Moynihan is not a prey to temptation. His is a very individual course.

To his admirers he is the mature man set free—allowing himself a latitude to the public but a discipline to himself.

How much of this is discernible to the ordinary gallery visitor . . . . There is a snobbery in the Arts which will ensure this exhibition a superficial success, but some of these pictures will be bought by genuine enthusiasts. They will have secured for themselves lasting treasures. The best pictures here have a durable look about them which should act as their passport to posterity.

Those who applauded his last exhibition at the gallery two years ago will have the satisfaction of feeling their earlier judgments verified. Even in this short space Moynihan has added a further gloss of maturity.



## NEWS from London Galleries

SUFFOLK STREET GALLERIES, the long established home of the R.B.A. moves out into something of a new dimension with the establishment there of a co-operative scheme among some of the Societies under the title of Federation of British Artists. The Royal Society of Portrait Painters have already established themselves in the entrance gallery, and the idea is to make the galleries more than ever a live centre for exhibitions and art events. The R.B.A. themselves, of course, The United Society of Artists, the New English Art Club, the Women's International Art Club, and the London Group, are among those co-operating and exhibiting during forthcoming months. The galleries, renovated and modernised will in future be known as The Galleries of the Federation of British Artists—a somewhat cumbersome title which will probably soon become the G.F.B.A. in this age of initials.

THE VICTORIA AND ALBERT MUSEUM are following their Centenary Exhibition of the applied design of the firm which William Morris founded in April 1861, and the magnificent Korean Art Treasures Exhibition, with another Centenary show: that of the Japanese Colour-Print artist, Kuniyoshi. Over here we do not know him so well as we know Hokusai, Hiroshige, or Korin, but in his own country he is held in much the same esteem. Portraits, landscapes, theatre prints, historic incident: his range from his earliest prints in 1814 until his death in 1861 was typical of the masters of the Ukiyoe. The Exhibition opens on May 5th and will remain until the end of July.

O'HANA GALLERY are planning for June an important exhibition of the paintings and graphic work of Chagall. The exhibition will be retrospective and will include some of the large works which have become almost legendary since the exhibition at the Tate which created a sensation in 1948. On the other hand a new series of Twenty-five Biblical Lithographs will be shown as well as some of those with which we are already familiar since their first exhibition at the O'Hana a year or so ago. The forty Oils and Gouaches include such works as *Le Violoncellist* and *Montmartre*, and there is to be about one hundred of the Prints. The exhibition will be featured in our June issue.

PAUL LARSEN GALLERY in Duke Street, notorious primarily for the XVIth and XVIIth century Flemish and Dutch works which can always be seen there, has on view a particularly entertaining *Interior of a Cobbler's Shop*, by Jan Josef Horemans the Elder, a comparatively late example of genre painting which gives a lively glimpse of the life of the time. Another impressive picture is a *Flower-piece* by the progenitor of the de Heem dynasty of Flower and Still-Life painters, David de Heem (1570-1632). If in these latter days the father is in danger of being outshone by the genius of his son and pupil, Jan Davidsz de Heem, we have only to look at the brilliant colouring and the free composition of his Still-Life in the National Gallery, or at this picture at Paul Larsen's, to realise how magnificent he was. Two sons, a nephew, and a grandson carried on the work, but XVIth century David was the pioneer; and it was he whose technique of underpainting in white those passages of a picture which he particularly wanted to stand out in brilliance of colour gave that cue to the whole school of the Dutch Flower and Still-Life painters.

NORBERT FISCHMAN GALLERY in Old Bond Street has always on show a pleasing number of Old Masters. Among them at the moment is a fascinating Shakespearean theme by



*Flower-piece* by David de Heem. Paul Larsen Gallery.

Henri Fuseli, *Anthony and Cleopatra*. Fuseli, like his contemporaries, Romney and Blake, was a thorough-paced romantic born into the Augustan age. When he came to England in 1779 the romantic spirit was moving strongly, and art was seeking some new outlet in this direction. It came when that enthusiastic entrepreneur, Alderman John Boydell, had his idea of establishing a Shakespeare Gallery and commissioning works from the leading artists for the project. Fuseli himself made nine paintings for it, for he had always been a keen Shakespearean and had made a design for a scene from the plays when he was a lad of fifteen in Zurich. During his lifetime he made no less than sixty such. The work at the Fischman Gallery is at once romantic in its feeling and classic in its design. An almost geometrical pyramid encloses the figures of the lovers and the two attendants who are attempting to accoutre Anthony for battle whilst Cleopatra restrains him. Her flowing robes, his classic toga, belong to classicism; the dramatic lighting is pure theatre. Fuseli, whose work could be jeopardised by exaggerated violence, in this instance is wonderfully restrained.

THE HAZLITT GALLERY in Ryder Street is holding an exhibition which may be said to follow their "Vasari to Tiepolo" of 1952. On this occasion more than a score of oil sketches for the wall decorations and tapestries of the late Baroque in Italy, Naples, and France have been gathered. Most of them are on classical themes which gave the artists ample opportunity for the exuberance of moving figures, the flying draperies, the unrestrained poses of the heroes or divinities. This whole period and style—long neglected over here—is now enjoying a tremendous and growing vogue.

Since these great mural decorators were usually fully engaged on magnificent commissions for the adornment of the walls and ceilings of palaces and churches, the nearest we can usually come to them on a small scale is in these oil sketches for their projects. Luca Giordano, with six of the twenty-three exhibits, is the outstanding contributor to this show. In such brilliant paintings as the series, *The Four Continents* from the James Hason Hyde collection, or in the two studies for the decoration in the Church of S. Antonio of the Portuguese at Madrid (companion pieces to the work in the National Gallery) we can feel the vitality and vivacity which earned him the sobriquet of "*Luca fa presto*" (Luke paint

quickly). And if Francesco Solimena would not now be called "by universal consent the greatest painter in the world" as he was in his lifetime, the impressive studies for a palace and a church in Naples reveal something of the splendour which he brought to his tasks and which evoked such hyperbole.

KAPLAN GALLERY in Duke Street are holding an exhibition under the broad title "*Les Alentours de l'Impressionisme*" from the 6th of May until early in June. The artists included are that second line of the Impressionists whose performance is so often as splendid as that of their predecessors. Indeed, the inclusion of a delightful Boudin (is he ever else than delightful?) and an important Renoir means that the showing is not by any means confined to *les alentours*, but embraces the centre. Most of the works shown, however, are by such men as Lebourg—who has some exceptionally beautiful paintings here—Maufray, Loiseau, Guillaumin, le Sidaner, and Luce: names famous enough now. There are, too, several characteristic pictures by Henri Martin, whom we associate now with Kaplan Gallery since they have introduced so many. Of these a number are grouped around the little village on Le Vert where the old bridge, the lines of poplars, the stone houses, and the river itself provided exactly the kind of picturesque which he wanted for his pointilliste style. Another artist, who came to Impressionism, but in some of his early work can be classed rather with the Fauves, is René Sessaud. Paintings in both moods are in the Kaplan exhibition.



*Le Pont sur le Vert.* By Henri Martin. Kaplan Gallery.

Splendour is the keynote. Even these oil sketches—comparatively small in size against the measure of the vast wall and ceiling spaces they are destined to fill though in fact not at all small as easel pictures—are replete with splendour.

## CHALLENGE FROM ITALY

ONCE again Messrs. Cohen have arranged at their gallery at 35 Bury Street, St. James's an exhibition of that group of contemporary Italian artists with whom they have familiarised us in recent years. Sergio de Francesco, Mario Donizetti, Romano Parmeggiani, Proferio Grossi, Aldo Ugge and Giacomo Mossini all appear again, with the clean, clear tone and colouring, the exact drawing, which verges upon or embraces *trompe l'oeil* and, in some instances has in it elements of symbolism. Pietro Annigoni may be regarded as the spiritual leader of this movement in Italian art, and his own impressive exhibition running currently in London constitutes a challenge to fashionable abstraction which this exhibition of artists accepting a like aesthetic deliberately supports.

Francesco's symbolic *Self Portrait* representing him half way across the bridge leading from a stormy past to a glowing future may well be taken as embodying all the elements of the style. The firm drawing which underlies it, the—what we should call—Pre-Raphaelite concern with details of every leaf and stone and piece of wood, the deliberate clarity of the colour: all this is typical. Some animal studies by him have the same quality and carry titles which indicate their symbolic significance.

Parmigiani's pictures of muleteers riding through rocky landscape do not depend so much on line, but equally are based on firm design. With Donizetti we return to the almost enamelled texture; and his figure studies, especially one on a theme of *La Commedia del Arte* have the Old Masterly quality of this type of work. He has some Flower-pieces in this vein. Much of the exhibition is devoted to Still Life: bottles and other objects rather starkly arranged to demand of the painter the most direct possible treatment to achieve the *trompe l'oeil* effects which are sought.

Alongside these artists, working in an Impressionist technique very different from them, stands several others who were included in earlier exhibitions: Vittorio Gussoni most prominent among them with his figure subjects, and Umberto Montini with typical Flower-pieces and landscapes.



*Self Portrait.*

Sergio de Francesco.

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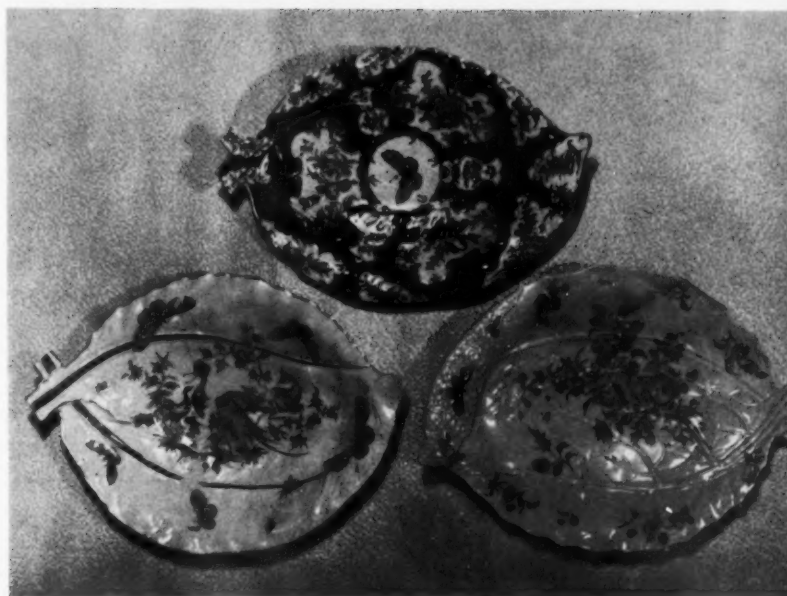
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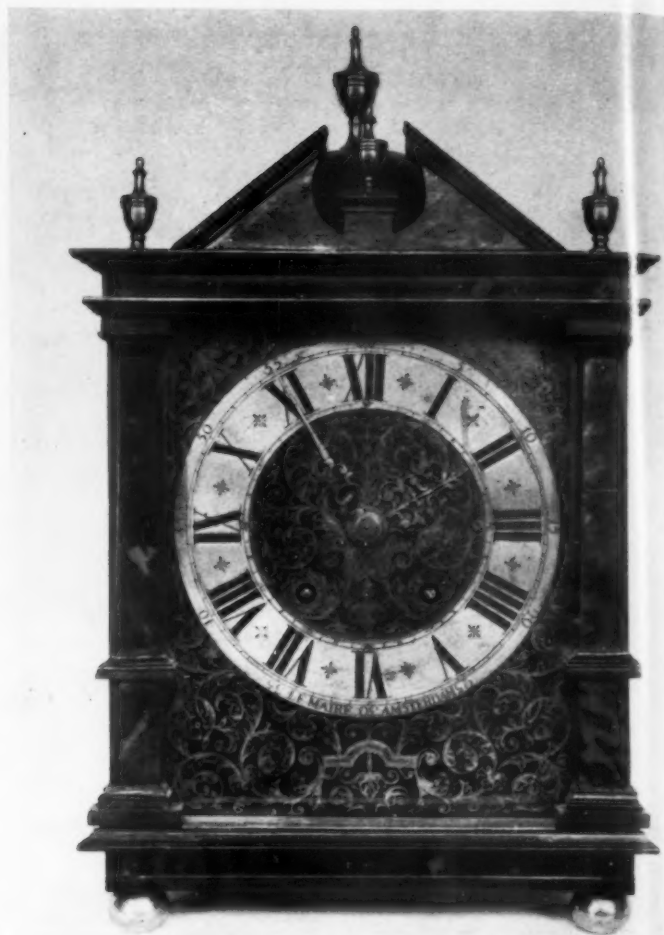


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(Continued on page 167)

## SALE ROOM PRICES

IN last month's APOLLO mention was made of the high prices realised in recent years by, among other things, Japanese Netsuke. An unfortunate lack of space prevented any examples being given; here are some that changed hands lately at Sotheby's:

Ii no Hayata on the boar, XVIIIth century, ivory, £19—a rat devouring a pumpkin, XVIIIth century, ivory, £13—a monkey-trainer reclining and a monkey stealing from his basket, XVIIIth century, ivory, signed Yoshitomo, £19—a monkey examining a monkey netsuke attached to an inro, ivory with inlaid pearl eyes, signed Shomin, £15—nine puppies playing in a broken hat, ivory, signed Kozan, £33—a piebald puppy playing with a sandal, ivory, £34—a standing figure of a youth, ivory with green stained undercoat and white overdress, signed Hoko on red lacquer tablet, £15—two rats in a coil of rope, XVIIIth century, ivory with inlaid eyes, £10—rat on Mochi cake, boxwood inlaid with ebony, "undoubtedly by Masakatsu (pupil of Masanao of Yamada)", £18.

### SILVER

#### SOTHEBY'S.

One of the most interesting sales for some time was the dispersal of the collection sold by the Executors of the late Mrs. R. Makower. This had been bought, with obvious care, during the past 20 to 30 years, and not only did it show a great appreciation in value but the late owner had had the pleasure of using most of the pieces daily during that time. A fine cup and cover of sexfoil shape with caryatid handles and engraved and matted ornament, by an unidentified maker who used the mark of a hound sejant, about 1650, 48 ozs., realised £6,500; when last sold by auction, in 1945, it fetched £1,750—a feeding cup, in the form of a lidded tankard with a swan-neck spout set at right angles to the handle, by a Plymouth maker using the letters *H.M.* conjoined, about 1690, 13 ozs. 10 dwts., £1,650; sold in 1935 for £203—a tankard on spreading base, with a cup-shaped cover having a scrolled and bifurcated thumbpiece, engraved with four oval medallions and with a number of verses and with the date 1558, by James Plummer, York, 1649, 16 ozs. 17 dwts., £3,200; sold in 1931 for £529—a wax Jack, with repoussé, chased and pierced decoration—at present the only recorded Charles II period example and traditionally believed to have been a gift from that monarch—by an unidentified maker using the letters *P.R.* in cypher with a pellet below, about 1680, 26 ozs. 4 dwts., £3,600; once in the W. R. Hearst collection, and sold from that in 1937 for £395—a tall flagon with cap-shaped cover and pierced thumbpiece, the body engraved with the coat-of-arms of Berkeley of Spetchley, co. Worcester, by Charles Shelley, about 1670, 86 ozs. 5 dwts., £1,200; sold for £380 in 1929. Other pieces included the following: a pair of tazze with moulded rims, each engraved with a coat-of-arms, by Ralph Leeke, 1688, 40 ozs. 6 dwts., £3,000—a jug with plain baluster body, curved spout and scrolled handle at right angles, and the hinged domed cover with a shell thumbpiece and ring finial, by an unidentified maker using the initials *G.G.* with a pellet below, 1688, 6 ozs. 16 dwts., £2,000—a beer jug with baluster body and harp-shaped handle, maker's mark *W.P.*, 1724, 31 ozs. 1 dwt., £900—a pair of oblong meat dishes with moulded rims and shaped ends, and engraved with coats-of-arms, by Peter Archambo, 1738, 133 ozs. 9 dwts., £1,600—an ewer with harp-shaped handle and moulded pedestal foot, by Charles Shelley, 1666, 42 ozs. 12 dwts., £3,800—a pair of salvers with moulded rims and capstan feet, by Thomas Ker, Assay Master Edward Penman, Edinburgh, 1704, 57 ozs. 18 dwts., £2,400—a chocolate pot with baluster vase-shaped body, the swan-neck spout at right angles to the wood handle, and the domed cover ornamented with cut card work and secured by a chain, by R. Williamson, Leeds, about 1685, 17 ozs. 17 dwts. (all in), £1,900—a porringer and cover of bell shape with repoussé leaf decoration on the lower half, the cover with acanthus leafage ornament and an openwork leaf finial, by an identified maker using the initials *O.S.* with a trefoil below, about 1675, 30 ozs. 2 dwts., £1,050—a set of six gilt salvers with moulded rims engraved with shell and floral designs and the initials George Booth, second Earl of Warrington, by David Willaume, 1743, 278 ozs. 17 dwts. (four

11½ ins., two 13½ ins. in diameter), £6,800. The total realised by the 147 lots in the Makower sale was £70,611.

CHRISTIE'S. A pair of three-light candelabra, each on a circular base with baluster stem and curved arms, ornamented with foliate scrolls, rams' heads and garrya catkins, by Nicholas Dumée, 1776, 183 ozs. 5 dwts., £1,650—a plain punch bowl on moulded spreading foot, the body engraved with a coat-of-arms, by William Williamson, Dublin, 1736, 40 ozs. 13 dwts., £600—a bell with moulded body and baluster handle, engraved with a coronet and the initials of George Booth, second Earl of Warrington, by Peter Archambo, 1738, 12 ozs., £800—a beer jug of plain pear shape, on a moulded foot, and with a scrolled handle, the body engraved with a coat-of-arms, by John King, 1786, 31 ozs. 15 dwts., £380—a pair of table candlesticks with fluted columns and moulded octagonal bases, maker's mark: a script letter *B*, 1696, 15 ozs. 8 dwts., £235—a plain pear-shaped tea-pot with curved decagonal spout, the domed lid with a baluster finial, by Thomas Langford, 1715, 17 ozs. 8 dwts., £500—an oval meat dish with a shaped gadrooned rim, by Paul de Lamerie, 1741, 33 ozs. 2 dwts., £350—a pair of circular bowls with engraved spreading rims, by Edward Feline, 1749, 33 ozs. 7 dwts., £850—an oval salver with shaped, pierced and chased border and scroll feet, the centre engraved with a coat-of-arms and floral ornament with strapwork, by Paul Crespin, 1749, 134 ozs., £200—a coffee-pot on a circular moulded foot, the tapering sides engraved with a coat-of-arms, by Daniel Piers, 1756, 21 ozs. 10 dwts., £250—a tea-kettle, by Hester Bateman, 1783, 34 ozs. 8 dwts., £150—an oval sugar basket with swing handle, by Hester Bateman, 1786, 4 ozs. 8 dwts., £38—an oval tray with gadrooned border, by William Bayley, 1808, 119 ozs. 3 dwts., £200—a plain cylindrical coffee-pot with curved seven-sided spout at right angles to the handle, and the domed cover with a baluster finial, "maker's mark indistinct", 1718, 21 ozs. 10 dwts., £380—a pair of waiters, the moulded borders with incurved corners and the centres engraved with crests, by Paul Crespin, 1730, 20 ozs. 5 dwts., £380—a pair of plain sauce-boats with rising scrolled handles and shell feet, "maker's mark indistinct", 1750, 27 ozs. 5 dwts., £120—a pear-shaped jug with a winged cherub's head beneath the spout, and a double-scrolled handle, by Bernard Baldwin, Cork, about 1735, 18 ozs. 2 dwts., £190—an oval soup tureen and cover with a fluted and beaded foot, the body chased with foliage and other ornament, by James Young, 1777, 109 ozs. 13 dwts., £350—a pear-shaped coffee-pot with chased and engraved ornament, and the domed cover with a pineapple finial, by John Carter, 1775, 32 ozs. 14 dwts., £150—a circular bleeding-bowl with shaped and pierced flat handle, by a maker using the letters *F.S.* in a shaped shield, 1685, 3 ozs. 18 dwts., £100—a tankard and cover with domed cover and scroll thumbpiece, 1699, but engraved at a later date with strapwork, foliage and a crest, 50 ozs. 15 dwts., £105—a silver-gilt globe inkstand on four scroll feet, the interior fitted with three mounted cut-glass bottles, by John Robins, 1791, gross weight: 23 ozs. 15 dwts., £200—an Italian rock-crystal vase with an Elizabeth I silver-gilt cover; the body engraved with Apollo, Diana and Daphne in a landscape, encircled at the base by a moulded silver-gilt band and supported on claw and ball feet, the silver-gilt cover repoussé and chased with conventional ornament and surmounted by a baluster finial and a figure of a warrior holding a spear and a shield, "maker's mark apparently a Pelican displayed", the cover 1572, £520.

### FURNITURE, PORCELAIN AND OTHER ITEMS

SOTHEBY'S. An Urbino plate by Francesco Xanto Avelli, painted with the story of Amphiarus in colours and ruby and yellow lustre; inscribed on the back and dated 1531, diameter 11½ ins., £780—a Faenza plate by Baldassare Manara, painted with the story of the Death of Hesperia; on the back the letter *B* and the date, 1534, diameter 9½ ins., £380—an English XVth century alabaster table of St. George and the Dragon, 16 ins. high, £380—a French early XIVth century gilt bronze figure of an angel, 5½ ins. high, £1,850—a Florentine XVth century gilt bronze figure of a laughing satyr, 8½ ins. high, £800—a morse ivory carved reliquary cross; one side with Christ on the Cross, and the other with the symbols of



## Register of London Picture Dealers — continued

Gallery	Specialities
<b>MATTHIESEN GALLERY</b> 142 NEW BOND STREET, W.1. Mayfair 5767	Old Masters, French Impressionists, Contemporary Art
<b>McROBERTS &amp; TUNNARD LTD.</b> 34 CURZON STREET, W.1. GRO. 3811	XIXth and XXth Century Paintings, Drawings and Sculpture
<b>JOHN MITCHELL &amp; SON</b> 8 NEW BOND STREET, W.1. HYDe Park 7567	Old Master Paintings
<b>NEW LONDON GALLERY</b> 17-18 OLD BOND STREET, W.1. GROsvenor 6755 CABLES BONDARTO	Contemporary Paintings and Sculpture
<b>NEW VISION CENTRE GALLERY</b> 4 SEYMOUR PLACE, MARBLE ARCH, W.1	Contemporary Paintings and Sculptures
<b>OBELISK GALLERY</b> 15 CRAWFORD ST., LONDON, W.1. Hunter 9821	Modern Paintings, Modern Sculpture, Ancient Sculpture.
<b>O'HANA GALLERY</b> 13 CARLOS PLACE, GROSVENOR SQUARE, W.1	June-September. Marc Chagall
<b>PARKER GALLERY</b> 2 ALBEMARLE STREET, W.1	Marine, Military, Sporting and Topographical Paintings and Prints; Old Maps, Ship Models, Weapons and Curios
<b>PORTAL GALLERY</b> 16a GRAFTON ST., BOND ST., W.1. HYD. 0706	Modern, Primitive, Romantic and Surrealist Paintings
<b>PULITZER GALLERY</b> 5 KENSINGTON HIGH STREET, W.8 WESTern 2647	Exhibition of Paintings and Watercolours by English and Continental Masters
<b>REDFERN GALLERY</b> 20 CORK STREET, BURLINGTON GARDENS, W.1	Contemporary English and French Paintings
<b>ROLAND, BROWSE &amp; DELBANCO</b> 19 CORK STREET, W.1	French Paintings & Drawings of the XIXth & XXth Centuries Old Masters and Contemporary Art
<b>SAVAGE GALLERY</b> 65 OLD BROMPTON RD., S.W.7 KENSington 7495	Contemporary English and French Paintings and Lithographs
<b>EDWARD SPEELMAN LTD.</b> EMPIRE HOUSE, 175 PICCADILLY, W.1 HYDe Park 0657	Old Master Paintings
<b>ARTHUR TOOTH &amp; SONS</b> 31 BRUTON STREET, W.1	Old and Modern Pictures of International Value for Private Collectors and Public Galleries
<b>UPPER GROSVENOR GALLERIES</b> 19 UPPER GROSVENOR STREET, LONDON, W.1	Work of Leading Twentieth Century Artists always on show
<b>WADDINGTON GALLERIES</b> 2 CORK STREET, LONDON, W.1 REGent 1719	Specialises in Contemporary British Paintings, Drawings and Sculpture
<b>JOHN WHIBLEY GALLERY</b> 60 GEORGE ST., BAKER STREET, W.1 Welbeck 5651	Modern Paintings and Sculptures
<b>WILDENSTEIN &amp; CO., LTD.</b> 147 NEW BOND STREET, W.1	Paintings, Drawings, Sculpture by the Finest Masters
<b>WOODSTOCK GALLERY</b> 16 WOODSTOCK STREET, W.1 MAYfair 4419	Contemporary Sculptures and Paintings

## Register of New York Galleries

Gallery	Specialities
<b>HIRSCHL &amp; ADLER GALLERIES</b> 21 EAST 67th STREET, NEW YORK 21, N.Y.	Fine Paintings of all Schools.
<b>HENRY JORDAN GALLERIES</b> 807 LEXINGTON AVENUE, NEW YORK 21, N.Y.	Fine Paintings.
<b>NEWHOUSE GALLERIES</b> 15 EAST 57th STREET, NEW YORK 22, N.Y.	Fine Paintings. Old Masters through and including XVIIIth Century

## APOLLO

the four Evangelists surrounding the Agnus Dei, "probably English or Scandinavian, circa 1200", £680—a XVIth century Paduan bronze figure of a kneeling satyr, by Andrea Riccio, 10½ ins. high; formerly in the Von Pannwitz and Otto H. Kahn collections, £2,300—an early XVIIth century Flemish bronze figure of a bull, 13½ ins. high, £2,300—a pair of Louis XV ormolu wall candelabra, each with three scrolling foliate branches, 20 ins. high, £1,300—a Louis XV beechwood settee, by Père Gourdin, 76 ins. wide, £1,300—a Louis XV commode veneered with panels of floral marquetry within kingwood bandings, by Roger Vandercruse called Lacroix (R.V.L.C.) J.M.E., 57 ins. wide, £4,000—a suite of Louis XV giltwood furniture, comprising a canapé and six fauteuils, covered in Aubusson tapestry panels woven with children and animals, by Pierre Falconet, £4,800—a Bow porcelain figure of Columbine, painted in colours, 9½ ins. high, £240—a Longton Hall bowl moulded in the form of overlapping cabbage leaves and painted in colours, diameter 7 ins., £240—a Rockingham dessert service painted with named flowers in panels on a grey and gilt ground, £160—a Lambeth delft winebottle inscribed *WHIT* and dated 1647, 6½ ins. high, £150—another, inscribed *SACK* and dated 1653, 5½ ins. high, £105—another, inscribed *CLARET* and dated 1650, 6 ins. high, £75—a Staffordshire saltglaze coffee-pot painted with panels of flowers in colours reserved on a ground of "Little's blue", 8½ ins. high, £300—a George III inlaid mahogany sideboard on tapered legs, 7 ft. wide, £320—a George III inlaid mahogany sideboard on tapering and reeded legs, 62 ins. wide £105—a Sheraton mahogany three-pedestal dining-table with rounded ends and two extra leaves, 4 ft. 10 ins. wide, £300—an English enamel plaque painted in colours with a portrait of George III after Frye, 4½ ins. high, £240—a pair of Bilston enamel candlesticks painted with flowers on a white ground, 5½ ins. high, £165—a large Battersea enamel plaque of the Holy Family by Simon François Ravenet, 6½ ins. high, £180.

**CHRISTIE'S.** An early XIXth century mahogany winged bookcase, the upper part with glazed panelled doors and the drawer in the centre section fitted as a secretaire, 80 ins. wide, 420 gns.—a Regency mahogany winged bookcase with glazed panelled doors to the upper part, and brass trellis-panelled doors to the base, 12 ft. 4 ins. wide, 210 gns.—a Sheraton mahogany circular library table on turned column support with three turned and tapering legs, diameter 32½ ins., 130 gns.—a Chinese eight-leaf Coromandel lacquer screen incised and decorated in colours with figures in a river landscape, the reverse side with birds, flowers, and other subjects, 80 ins. high, 150 gns.—a Dutch marquetry cabinet with glazed panelled doors to the upper part, the lower part fitted with drawers and raised on tapering legs united by waved stretchers, 50 ins. wide, 130 gns.—a German XVIIIth century burr elm bureau-cabinet, 46 ins. wide, 130 gns.—a Coalport dinner service of 107 pieces, painted with flowers in colours within lime-green borders, 250 gns.—a pair of Dr. Wall Worcester vases and covers of hexagonal shape, painted with panels of flowers in reserves on a powder blue ground, 15½ ins. high, 240 gns.—a Staffordshire stoneware dinner service decorated in colours on a sepia shagreen-pattern ground, comprising 95 pieces, 105 gns.—a Crown Derby dessert service painted with named flowers within salmon-pink borders, comprising 13 pieces, 195 gns.—a set of three Plymouth porcelain mugs painted with exotic birds in colours; formerly in the Trapnell collection, 290 gns.—a pair of Bristol saucers painted with bouquets of flowers on a mottled blue ground, diameter 5½ ins., 130 gns.—a Bristol bowl printed with two birds, diameter 6 ins., 105 gns.—a series of specimens from the service made at Bristol for Mark Harford, mentioned by Pountney in his *Old Bristol Potteries* where some of the pieces are illustrated, including the following: a coffee-pot and cover, 70 gns.—a teapot and cover, 250 gns.—a milk jug and cover, 145 gns.—a spoon tray, 80 gns.—a tea caddy and cover, 220 gns.: this and the foregoing decorated with circular puce monochrome panels, and borders of gilt and purple foliage—a Bristol figure of a girl emblematic of Spring from the set of Rustic Seasons, 340 gns.—a girl emblematic of Autumn, from the same series as the preceding figure, 270 gns.

**PHILLIPS, SON AND NEALE'S.** A set of 6 Regency mahogany dining chairs with rope-twist rail backs and sabre legs, £126—a mahogany sofa table on flat end supports with

splayed reeded feet and brass terminals, 57 ins. wide, £165—a Sheraton inlaid satinwood commode chest of drawers, the pillared corners with simulated flutes, 45 ins. wide, £300—an XVIIIth century Chinese porcelain part dinner service of 19 pieces, with famille rose decoration, £360—a pair of Wedgwood cream glazed pot-pourri vases with pierced covers, 16 ins. high, £165.

**BONHAM'S.** A Dutch marquetry bureau with fitted interior concealed by a cylinder fall front, 4 ft. wide, 96 gns.—a French ormolu-mounted kingwood and tulipwood fall front *escritoire*, with marble top, 37 ins. wide, 320 gns.—an Italian shaped triple-plate mirror in a carved giltwood frame with green glass inserts, 180 gns.

**KNIGHT, FRANK AND RUTLEY'S,** at Cookley House, Nettlebed, Oxon., a Georgian banded mahogany dining table with moulded border and rounded ends on turned and tapered supports united by a 'concertina' action, and extending with four extra leaves to 11 ft. 6 ins., £150—a Georgian inlaid mahogany sideboard, 5 ft. wide, £125—a pair of 3 ft. brass rail-end bedsteads with box spring and overlays, £370.

**GRAVES, SON AND PILCHER,** Palmeira Auction Rooms, Hove, Sussex.—A pair of bronze and ormolu candelabra with Roman figure supports, 20 ins. high, £70—a Continental silver articulated fish, with interior compartments, 13½ ins. long, 19½ ozs., £48—an XVIIIth century French silver teapot with ornament in relief, 13 ozs., £52—a George II silver brandy saucepan, by W. Fordham, 1728, 5 ozs. 5 dwts, £34—a George II silver cream jug of plain pear shape with scroll handle, by J. Gibbons, 1729, 3 ozs. 6 dwts, £46—a George II tumbler cup, by R. Richardson, Chester, 1730, 1 oz. 15 dwts, £26—a George III teapot and stand with engraved decoration, £32—an inlaid satinwood commode with black lacquer and marquetry panels, 45 ins. wide, £140—a Georgian mahogany sofa table with rosewood and boxwood stringing, 60 ins. wide, £220—a Hepplewhite mahogany secretaire bookcase with peardrop cornice and a tambour concealing the writing space, 30 ins. wide, £210—a Georgian mahogany secretaire bookcase with glazed and panelled doors, 43 ins. wide, £58—a late XVIIth century oak bachelor's chest, 30 ins. wide, £140.

**PARKE-BERNET GALLERIES, Inc.,** New York. The Lillian S. Whitmarsh collection was sold in two sessions and realised a total sum of \$380,555 (about £135,900). The highest price was given for a very fine English XVIIIth century marquetry commode with ormolu mounts, 54 ins. wide, \$70,000 (about £25,000). This sum, a world record price for a piece of English furniture, was realised by an outstanding example of the cabinet-maker's art, and although it is unsigned and undocumented there is little doubt that it came from the workshop of John Cobb.

**ROWLAND GORRINGE & Co.,** Auction Galleries, 15 North Street, Lewes. An ormolu mounted tulipwood vitrine realised £110—a Chippendale mahogany elbow chair, £80—a Queen Anne walnut tallboy chest on stand, £66—a brass mounted mahogany long case clock, £45—a Sheraton mahogany sideboard, £100—a set of 8 ladder back chairs, £60—an oak joynt stool, £75—an old Dutch marquetry bombe shaped bureau, £85—an old Spanish walnutwood centre table, £48—a pair of Regency 2-light candelabra, £30—a mahogany brass mounted bracket clock, £44—a George III wire-lined tea caddy, £40—a William IV gilt lined tea service, £60—a pair of George III plain silver salvers, £58—a George II covered sugar bowl, £70—a Victorian engraved silver salver, £38—a Charles II silver hanging horn, £80.

## JUNE DOUBLE NUMBER

This issue with a gold cover will contain at least four pages in colour and in addition to the usual features there will be articles on Chinese Works of Art in English Collections; Ruskin's Portraits; Armorial Bookbindings; a Russian Fireplace and a Yugoslav Sculpture.

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